



# THE SCORE

## MANUAL

Document Version 1.2.1

Product Version 1.2.1

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SYSTEM REQUIREMENTS:

For the latest system requirements, please visit [www.sonuscore.com](http://www.sonuscore.com), or your trusted dealer's website.

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# 1. WELCOME TO THE SCORE

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Thank you very much for choosing Sonuscore software.

Congratulations on your brand-new instrument THE SCORE by Sonuscore. We hope you will enjoy this instrument as much as we do. This manual will help you to get started and explains the features and functions of your new software.

Best regards and enjoy,

Sonuscore

## 2. SETUP

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### Loading THE SCORE via Kontakt

THE SCORE is not an independent plug-in, so you will first need to open an instance of Native Instrument's free KONTAKT PLAYER before you can start playing.

1. Download and install [Native Instrument's FREE KONTAKT PLAYER](#).
2. Open KONTAKT PLAYER as a plug-in in your host software (DAW), or as a stand-alone application.
3. Locate THE SCORE in the Browser, on the left side of the user interface.
4. Click **Instruments** to open the product's content.
5. Double-click the **THE SCORE ENSEMBLE.nki** file to load the instrument.

# 3. INSTRUMENT & ARTICULATION LIST

---

## 3.1 ORCHESTRAL

### 3.1.1 High Strings



- High Strings Sustain
- High Strings Legato
- High Strings Staccato
- High Strings Spiccato
- High Strings Tremolo
- High Strings Pizzicato
- High Strings Harmonics
- High Strings Sul pont
- High Strings Marcato

### 3.1.2 Low Strings



- Low Strings Sustain
- Low Strings Legato
- Low Strings Staccato
- Low Strings Spiccato
- Low Strings Tremolo
- Low Strings Pizzicato
- Low Strings Marcato

### 3.1.3 High Brass



- High Brass Sustain
- High Brass Legato
- High Brass Marcato
- High Brass Staccato
- High Brass Flutter
- High Brass Mute
- Big Horns Marcato
- Big Horns Sustain
- Big Horns Legato
- Big Horns Staccato

### 3.1.4 Low Brass



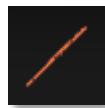
- Low Brass Sustain
- Low Brass Marcato
- Low Brass Staccato
- Low Brass Flutter

### 3.1.5 High Woodwinds



- High Woodwinds Sustain
- High Woodwinds Legato
- High Woodwinds Staccato
- High Woodwinds Marcato

### 3.1.6 Low Woodwinds



- Low Woodwinds Sustain
- Low Woodwinds Legato
- Low Woodwinds Staccato
- Low Woodwinds Marcato

### 3.1.7 Orchestral Percussion



- Timpani
- Timpani Roll
- Gran Cassa
- Tubular Bells
- All Snares
- Concert Toms
- Woodblocks
- All Cymbals
- Small Metals
- Shaker

### 3.1.8 Mallets



- Marimba
- Vibraphone
- Vibraphone Bowed
- Xylophone
- Glockenspiel

### 3.1.9 Harp



- Orchestral Harp

### 3.1.10 Keys



- Grand Piano
- Celesta

## 3.2 SYNTH

### 3.2.1 Leads



- Hit Robotic
- Blurry Particles
- Gleaming Silver
- Gushing Iodine
- Iron Planet
- Leaking Oxygen
- Solar Storm
- The Blue Planet

### 3.2.2 Hits



- Hit Amplified Strings
- Hit Bending The Light
- Hit Celestial Dream
- Hit Cosmic Flutter
- Hit Drops Of Light
- Hit Felt Piano
- Hit Gravitation Pluck
- Hit Illuminating Keys
- Hit Lunar Guitar

### 3.2.3 Basses



- Dead Fractal Filter
- Deep Fundament
- Atomic Bass
- Tape Organ 1973
- Blast FM
- Electric Brass
- Unstable Satellite
- Dying Cylinders
- Bass Tubes
- Triode Overload

### 3.2.4 Pads



- Sus Atmospheric Winds
- Sus Bending Steel
- Sus Cosmic Sunset
- Sus Distant Pulsar
- Sus Lone Satellite
- Sus Lunar Bells
- Sus Lunar Eclipse
- Sus Origin Of Light
- Sus Particle Field
- Sus Planetary Motion
- Sus Space Dust

### 3.2.5 Ambience FX



- Amb Argon Cyclone
- Amb Cold Planet
- Amb Metallic Edge
- Amb Unknown Territory

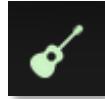
## 3.3 BAND

### 3.3.1 Bass



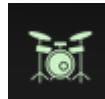
- E-Bass 1
- E-Bass 2
- E-Bass Muted
- E-Bass Distorted

### 3.3.2 Guitar



- E-Guitar
- E-Guitar Distorted
- Muted Clean E-Guitar
- 12-String Guitar
- Nylon Guitar

### 3.3.3 Drumset



- Drum Set
- Drums HiHat
- Cajon
- Electronic Drumkit
- Epi Cinematic Drumkit
- Future Drumkit

- Hybrid Dumkit
- Trailer Rock Drumkit

### 3.3.4 Keys



- Felt Piano
- E-Piano
- Piano

## 3.4 WORLD

### 3.4.1 Plucked Instruments



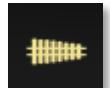
- Oud
- Qanun
- Celtic Harp
- Ronroco
- Medieval Lute
- Psaltery
- Balalaika
- Bouzouki
- Cavaquinho
- Bass Tar Plucked
- Mandoline
- Panduri
- Setar
- Tanbur
- Ukulele

### 3.4.2 Bowed Instruments



- Nyckelarpa Staccato
- Alto Kamancha Marcato
- Kamancha Staccato
- Geychak Marcato
- Bass Gheyachak Staccato

### 3.4.3 Metallophones



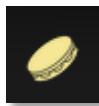
- Steeltongue
- Sansula
- Musicbox

### 3.4.4 Wind Instruments



- BangDi Legato
- QuDi Legato
- XinDi Legato

### 3.4.5 Percussion



- Dhol Ensemble 1
- Dhol Ensemble 2
- Taiko Ensemble
- Taiko Hits
- World Drum Ensemble 1
- World Drum Ensemble 2
- Epic Drum Ensemble

## 3.5 MISC

### 3.5.1 Choir



- Mixed Staccs
- Angels Choir AAHs

### 3.5.2 Percussion



- Low Booms
- Deep Hits
- Trailer Hits 1
- Trailer Hits 2
- Trailer Hits 3
- Body Percussion
- Percussion Kit 1
- Percussion Kit 2

## 4. THE SCORE - ENSEMBLE

---

The Ensemble Engine is the heart of the library. Here you can freely combine multiple instruments with minimal loading times and play them together. You can load up to ten instruments into independent slots, which can be transposed and even animated with their independent arpeggiators and envelopes.

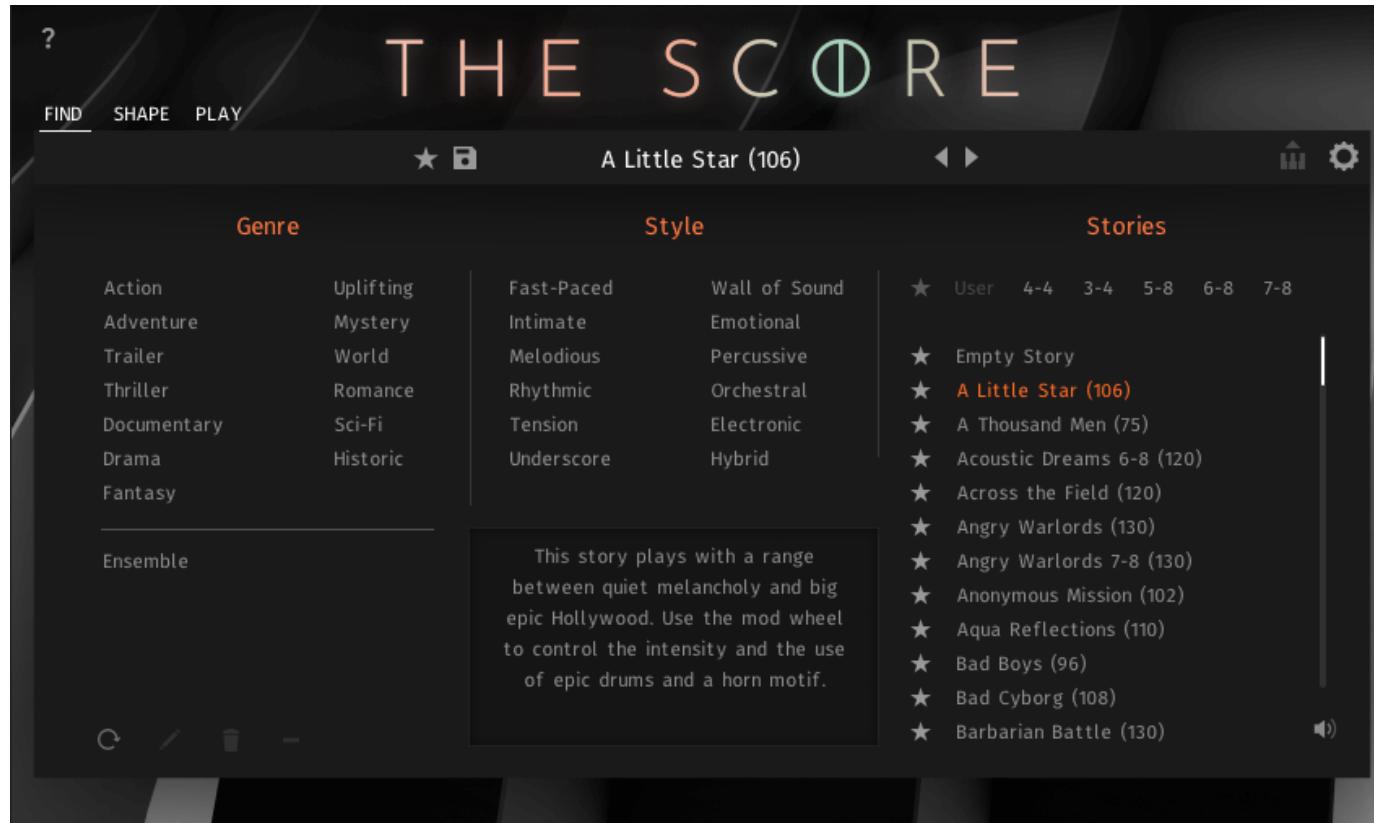
This instrument was designed to both inspire your original compositions and to also quickly give you what you need to fill out your arrangements.

### TRACK DELAY!

**[WARNING]** The Score engine works with a delay of 48ms so that received MIDI information can be processed. To precisely synchronize the audio output of The Score with your DAW project, you can use a track delay of -48ms for the corresponding track.

Please refer to the relevant documentation for the necessary steps to set a track delay in your digital audio workstation.

## 4.1 FIND PAGE



Positioned on the Find Page, you can access the Story Browser.

Each Story is categorized into different Genres and Styles. Simply click the Genre and Style you are searching for and see all Stories that fall under these categories.

## 4.2 STORY BROWSER

### 4.2.1 TAGS

Genre	Style	
Action	Uplifting	
Adventure	Mystery	
Trailer	World	
Thriller	Romance	
Documentary	Sci-Fi	
Drama	Historic	
Fantasy	Underscore	
Ensemble	Use this if you want to create your own tag.	

The *Story Browser* page contains 26 tags to help you filter all stories by different characteristics and keywords as well as an option to scroll through the filtered selection.

To simplify the search the tags are organized into three categories:

**GENRE:** These tags can be used to search for stories in the context of the various genres, which are typically associated with a certain style of music. This category can be used to additively filter for multiple tags.

**STYLE:** In general, all stories in THE SCORE are created with 7 styles in mind, applicable in different compositional scenarios.

**ENSEMBLE:** Utilizing the **FREE MODE**, these stories can be played freely without the engine. (see 4.3.2.1 ARPEGGIATION PATTERNS for further information)

## 4.2.2 STORIES

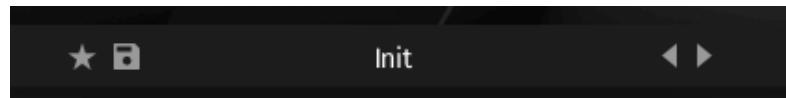


1: The **Favorites** button lets you filter by your custom story list. You can add stories to this list by them with the »star« icon next to each story.

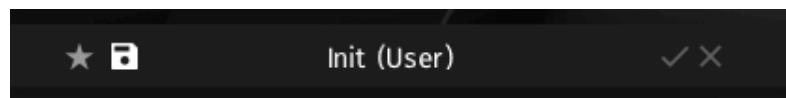
2: Under the **User** tag you will find all your own saved stories.

3: Each story has a time signature assigned to it, which can be filtered with the tags located in this category. Note: Only one time signature can be selected simultaneously.

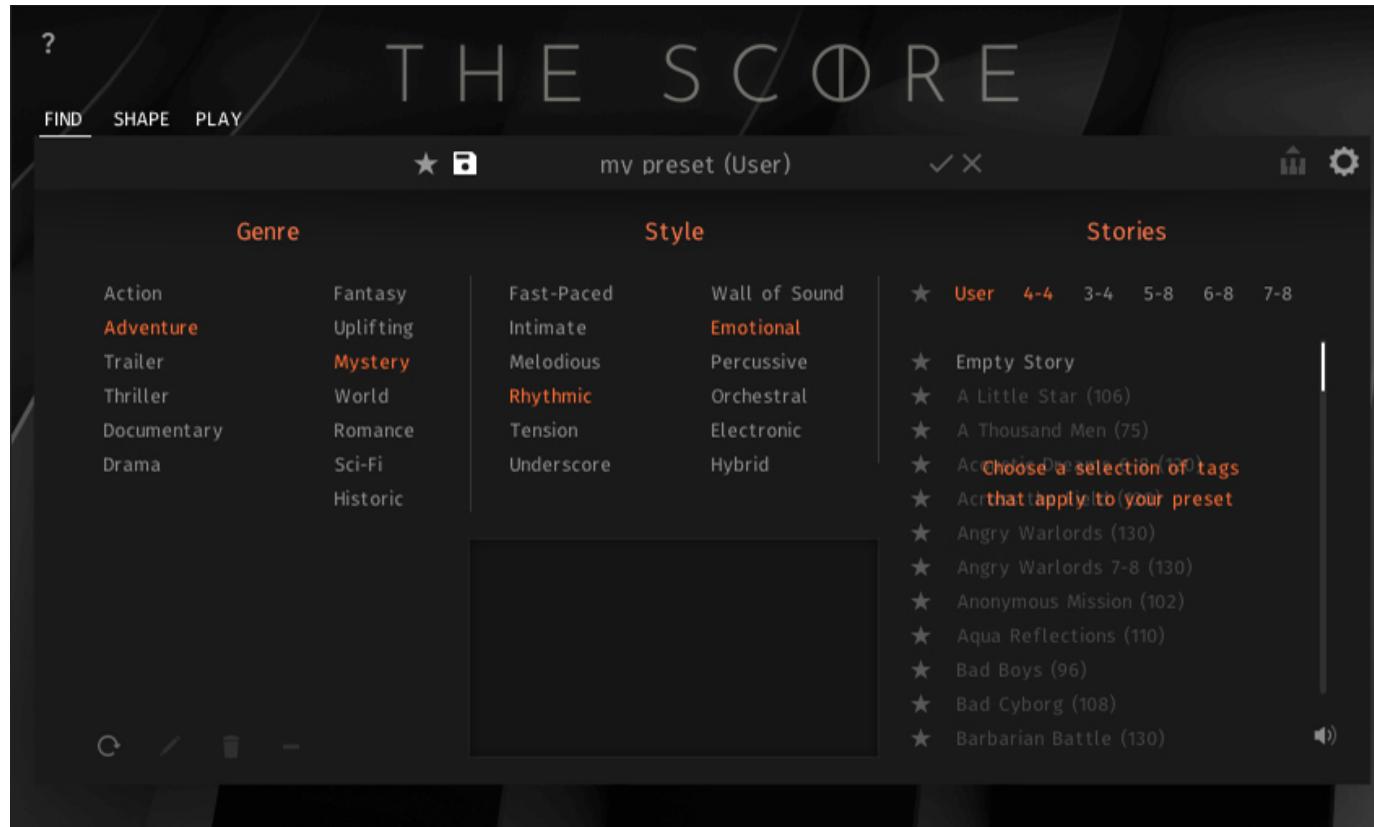
## 4.2.3 USER STORIES



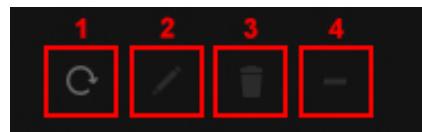
THE SCORE has a simple solution to save, organize and share user stories for the *Ensemble Engine*.



A *User Story* can be saved or edited from the *Find Page* as well as from the *Story Menu*. On both pages this is achieved by clicking on the file icon next to the star, entering the new story name and clicking the tick icon on the right. The x icon cancels the save function without saving the story.



The individual *User Stories* are saved as single \*.nka files into the Data folder under the installation path you chose in Native Access. Since each story is accessible as a single file, it is easy to transfer and share them between multiple systems.



The lower section of the *Story Browser* consists of a number of other controls that can help facilitate working with User Stories.

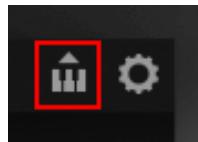
1: The **Scan** button searches the User Data folder of your THE SCORE installation for .nka files and enables you to import User Stories e.g. from different devices.

2: The **Edit** button enables you to assign tags to your User Preset. Press the Confirm button (tick icon) to save your settings, or the Close button (x icon) to cancel the process.

3: The **Delete** button removes the User Story from the Story Browser.

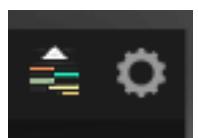
4: The **Clear** button will reset your tag selection allowing you to start over.

#### 4.2.4 EXPORT MIDI FUNCTION



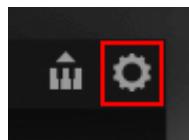
In the upper right corner of the Find Page you can find the Export MIDI icon. You are able to export your story performance to different midi channels within your DAW simply by dragging and dropping the icon into your DAW. To use this feature you can follow these steps. Open up »THE SCORE Ensemble.nki«. Choose a story that you like and record a performance in your DAW. The Engine registers that your DAW is playing and starts recording all generated MIDI Data even if you don't record onto a midi channel. You can now drag and drop the recorded data into your DAW.

But be careful: Once the playback gets started again, the cache will be cleared and the previously recorded data will be overwritten with new data. To be safe you can record a performance onto a midi channel of your DAW, edit this performance, play that section again to write that changed data into the Midi cache of THE SCORE and drag and drop into your DAW. If your preset file consists of ten instrument groups ten midi tracks will be created. You can use those to layer different instruments of THE SCORE or any other sample library. You can also access this feature over the same icon from the Shape Page.



With opened Chord Studio (4.4.4) the icon changes and you can export the chord progressions in your DAW.

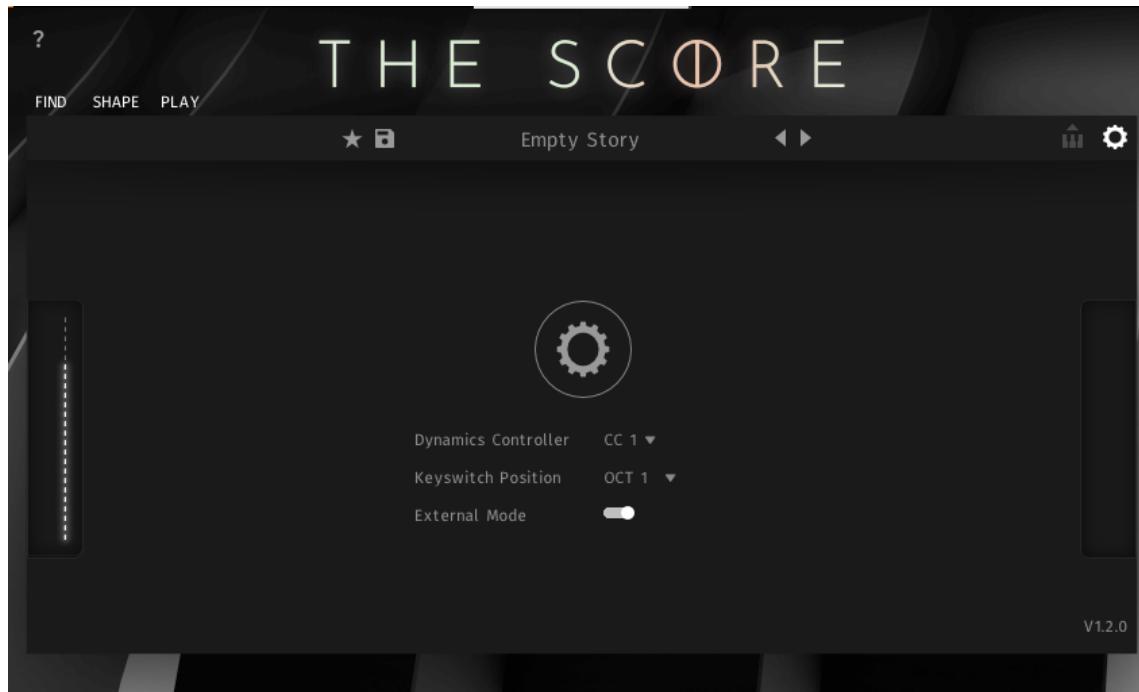
## 4.2.5 SETTINGS PAGE



On the settings page the dynamic controller can be mapped to CC01 or CC02.

You can also choose the octave where the keyswitches are located to better fit your MIDI Hardware and playing style.

## 4.2.6 EXTERNAL MODE

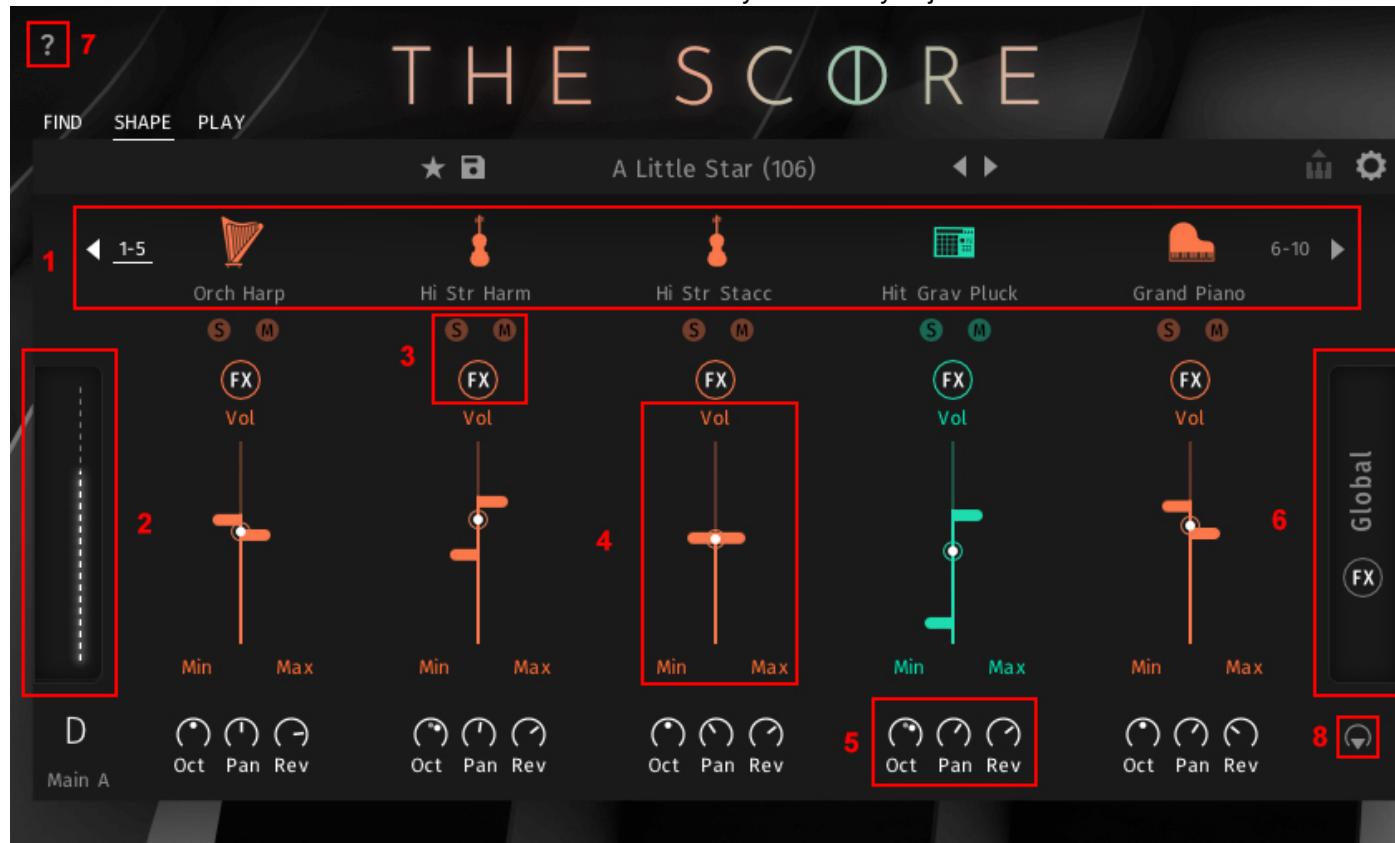


With External Mode enabled, each slot of The Score can be addressed individually using different MIDI channels. The External Mode bypasses the internal engine. Additionally, the octave shifts for each slot are disabled to prevent doubling the transposition of notes when the MIDI export has already altered the octaves. Each Track in the DAW has to be routed back to the The Score Kontakt instance with each having a different midi channel corresponding with the slot number inside the engine (Track 1 = midi channel 1; Track 2 = midi channel 2; aso...).

*Tipp: This comes in handy when working with the export midi function (4.2.4). Sometimes you want to use the exact same instruments as used in your The Score Ensemble nki. Instead of loading the instruments individually to each track of the exported midi files, each track can now be routed back into your The Score instance and you then have full control over each slot of The Score with altering the individual exported midi files.*

## 4.3 SHAPE PAGE

On the Shape Page you can adjust basic parameters for every slot as well as mix the overall sound. With the individual fader controls the balance between each layers is easily adjustable.



1: By clicking the arrows left and right to the five slots you get access to the other five slots. Meaning the engine consists of ten individual slots in total.

Clicking on the instrument name at each slot will open the instrument browser (see 5.3.1).

2: You can see the current value of the mod wheel displayed here.

3: Solo and mute functions for each slot as well as a specific FX Section for each slot (see 5.3.2).

*Tipp: You can automate the Solo/Mute buttons to create even more variety. To automate the Mute button, go to the list of automatable parameters in your DAW and find the Mute parameters for the different slots. Now you can add them to your track and add automation points.*

*Alternatively, you can also right-click on the mute buttons in The Score and select "Learn MIDI CC Automation". Then move a fader or knob on your MIDI controller or send a MIDI CC command from your DAW, for example CC2, and the button will be controlled by that MIDI CC.*

4: Volume fader for each slot with adjustable min and max setting to react to the mod wheel.

5: You can independently set the octave, panorama and the global reverb as a send effect.

6: Clicking here opens the Global FX Page.

7: Shows info about the currently visible page.

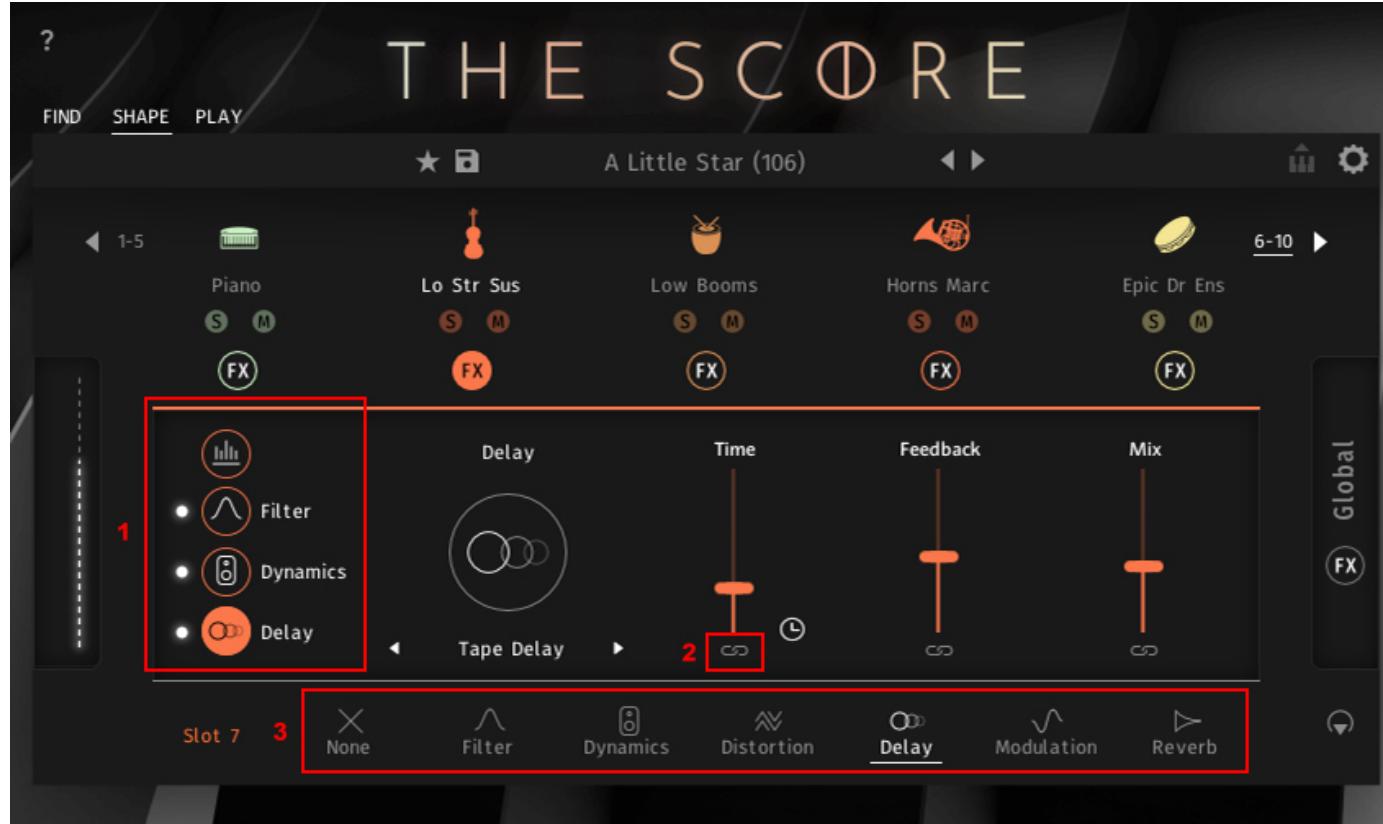
8: Route the instrument slots to different Kontakt outputs.

#### 4.3.1 INSTRUMENT BROWSER

Category	Section	Sound
Orchestral	High Strings	Low Strings Sustain
Synth	Low Strings	Low Strings Staccato
Band	High Brass	Low Strings Spiccato
World	Low Brass	Low Strings Tremolo
Misc	High Woodwinds	Low Strings Pizzicato
	Low Woodwinds	Low Strings Marcato
	Orchestral Percussion	
	Mallets	
	Harp	
	Keys	

By double clicking on an instrument slot, a browser will guide you through the selection of an articulation. To quickly load articulations for the different slots, you can navigate through the slots by clicking on them above the browser view. You can delete the loaded instrument from the current slot by clicking on the “trash can” symbol on the bottom left. To exit the browser, click on the X on the upper left, or double click on your selected articulation. The „Load with default FX“-Button is active per default. If you want to keep your current FX settings for this slot you can deactivate the button and the default FX chain that comes with each instrument/articulation will not be loaded.

#### 4.3.2 SLOT FX SECTION



1: Overview over the FX chain for the slot. First module is always Attack and Release as well as a three band Equalizer. The other three slots can be filled with numerous different FX modules (see 5.3.2.1).

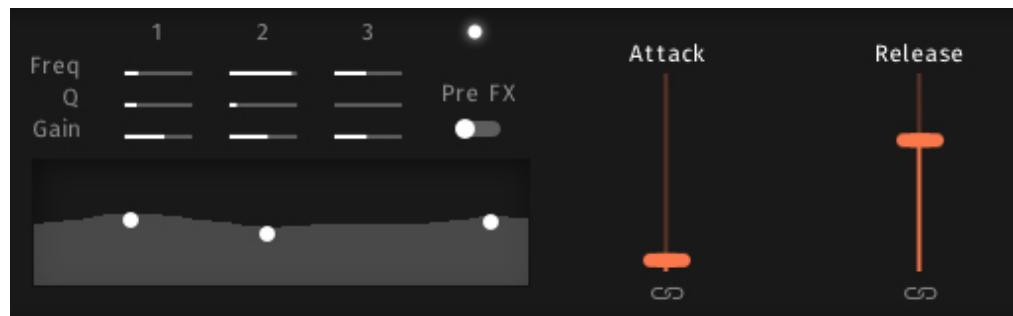
2: Link icon. When activated you can link the slider to the mod wheel and decide where it should be at the min value of the mod wheel and where at the max value. Alternatively, you can link the slider to the LFO in the Global FX Section (see 5.3.4.3)

3: These are the different FX types that are available for each of the three slots (see 5.3.3.2).

Note: You can change the order of the three individual FX slots by dragging them to the next slot.

## 4.3.3 FX MODULES

### 4.3.3.1 SOUND MODULE



Attack: Adjusts the attack time for the loaded instrument (unavailable for legato instruments).

Release: Adjusts the release time for the loaded instrument (unavailable for legato instruments).

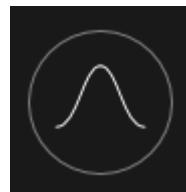
Keep in mind that it is only possible to adjust the attack and release times in the first instance of any loaded instrument.

Note: With the link button at the bottom you can link the attack and release slider to react to the mod wheel. The left handle represents the lowest position of the mod wheel while the right handle represents the highest position of the mod wheel. Alternatively, you can link the slider to the LFO in the Global FX Section (see 4.3.4.3)

Right next to the Attack and Release controls you'll find a three band EQ. Each band comes with three controls for Frequency, Volume und Q Factor. Additionally, you can decide whether you want to have the EQ before or right after the Channel FX Chain with this drop-down menu. (Note: You can also use the visualization to adjust the frequency and the volume of the three band EQ. Simply drag one of the handles to the desired frequency and adjust the volume by dragging up and down.)

#### 4.3.3.2 FILTER MODULE

This module lets you filter the instrument loaded to the slot.



You can choose between nine different filter types:

##### 4.3.3.2.1 Low Pass-12dB

The State Variable (SV) filters have a clean characteristic that can be used for all kinds of audio signals. The LP2 is a 2-pole low-pass, which attenuates frequencies above the cutoff at a rate of -12 dB/octave.

**Cutoff:** Adjusts the frequency above which signals will be attenuated.

**Resonance:** With a value greater than 0, this control will boost a small frequency range around the cutoff frequency.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

##### 4.3.3.2.1 Low Pass-24dB

The State Variable (SV) filters have a clean characteristic that can be used for all kinds of audio signals. The LP4 is a 4-pole low-pass, which attenuates frequencies above the cutoff at a rate of -24 dB/octave.

**Cutoff:** Adjusts the frequency above which signals will be attenuated.

**Resonance:** With a value greater than 0, this control will boost a small frequency range around the cutoff frequency.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

#### 4.3.3.2.1 Low Pass Vintage

This is the same filter section that is provided by Native Instruments' PRO-53 software synthesizer. It's similar in nature to the 4-pole lowpass filter but has a different and more distinctive signature sound.

**Cutoff:** Adjusts the frequency above which signals will be attenuated.

**Resonance:** With a value greater than 0, this control will boost a small frequency range around the cutoff frequency.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

#### 4.3.3.2.1 High Pass-12dB

The State Variable (SV) filters have a clean characteristic that can be used for all kinds of audio signals. The HP2 is a 2-pole high-pass, which attenuates frequencies below the cutoff at a rate of -12 dB/octave.

**Cutoff:** Adjusts the frequency below which signals will be attenuated.

**Resonance:** With a value greater than 0, this control will boost a small frequency range around the cutoff frequency.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

#### 4.3.3.2.1 High Pass-24dB

The State Variable (SV) filters have a clean characteristic that can be used for all kinds of audio signals. The HP4 is a 4-pole high-pass, which attenuates frequencies below the cutoff at a rate of -24 dB/octave.

**Cutoff:** Adjusts the frequency below which signals will be attenuated.

**Resonance:** With a value greater than 0, this control will boost a small frequency range around the cutoff frequency.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

#### 4.3.3.2.1 Band Pass-12dB

The State Variable (SV) filters have a clean characteristic that can be used for all kinds of audio signals. The BP2 is a 2-pole band-pass, which attenuates frequencies above and below the cutoff at a rate of -12 dB/octave.

**Cutoff:** Adjusts the frequency below which signals will be attenuated.

**Resonance:** With a value greater than 0, this control will boost a small frequency range around the cutoff frequency.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

#### 4.3.3.2.1 Band Pass-24dB

The State Variable (SV) filters have a clean characteristic that can be used for all kinds of audio signals. The BP4 is a 4-pole band-pass, which attenuates frequencies above and below the cutoff at a rate of -24 dB/octave.

**Cutoff:** Adjusts the frequency below which signals will be attenuated.

**Resonance:** With a value greater than 0, this control will boost a small frequency range around the cutoff frequency.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

#### 4.3.3.2.1 Notch

The State Variable (SV) filters have a clean characteristic that can be used for all kinds of audio signals. The Notch 4 is a 4-pole notch filter, which attenuates frequencies at the cutoff.

**Cutoff:** Adjusts the frequency below which signals will be attenuated.

**Resonance:** With a value greater than 0, this control will boost a small frequency range around the cutoff frequency.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

#### 4.3.3.2.1 Talk

This is a formant filter type. Formants are acoustic resonances. The term often applies to the phonetics of human speech, as such, the formant filters are designed to mimic the frequency response of the human vocal tract. These filters can be used to emulate the “talk box” effect.

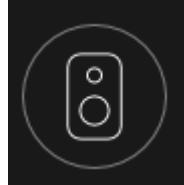
**Talk:** Controls the frequency response of the filter. Can be used to morph between vowel- sounds.

**Resonance:** Increases and decreases the peaks and notches in the response respectively, analogous to the resonance control of the other filters.

**Size:** Controls the center of the frequency response, analogous to the cutoff control of the other filters.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

#### 4.3.3.3 Dynamics



##### 4.3.3.3.1 Supercharger

The Supercharger GT offers high-end tube compression emulation, inspired by boutique hardware. It is a particularly musical compressor, with different flavors of saturation and spectral shaping that allow you to apply subtle harmonic and spatial enhancement as well as heavy and aggressive tube drive.

**Input:** Adjusts the input gain to the compressor in dB.

**Saturation:** Applies saturation to the signal. Turn the control right to apply more saturation to the signal.

**Output:** Sets the output level of the compressor in dB. You can use it as a make-up gain control that allows you to bring the output signal up to the same peak level as the input signal after compression.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

#### 4.3.3.3.2 Compressor

Compressors are dynamic tools which automatically reduce the level of loud passages in a signal, thereby affecting the signal's dynamic range. The Solid Bus Comp is modeled after a classic analog bus compressor.

**Threshold:** Sets a level threshold above which the Compressor starts working. Only levels that rise above this threshold will be reduced by the compression; signals that stay below it will be left unprocessed.

**Ratio:** Controls the amount of compression, expressed as a ratio of "input level change" against "output level change". A Ratio of 1:1 means that no compression will be happening. For example, a Setting of 4 represents the ratio 4:1, which means for every 4 decibel increase of amplitude above the threshold, the output will increase by only 1 decibel.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

#### 4.3.3.3.3 Transient Master

The Transient Master is an easy to use compressor designed to control the attack and sustain of a sound. Instead of following the amplitude of the sound like a traditional compressor, it follows the general envelope and is thus not as susceptible to changes of input gain. It is best used on sounds with fast attacks, like percussion, pianos or guitars. The Transient Master can also be quite extreme in some cases, so use it with caution.

**Input:** Controls the input gain to the effect.

**Attack:** Adjusts the scaling of the attack portion of the input signal's volume envelope. Turning the knob right (0% to 100%) will add more punch, and turning the knob left (0% to -100%) will reduce sharp attacks.

**Sustain:** Controls the scaling of the sustain portion of the input signal's volume envelope. Increasing this parameter will add more body to the sound and decreasing it will reduce the sound's tail.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

#### 4.3.3.3.4 Limiter

Limiters are actually a special form of compressors with a ratio of one to infinity, a threshold just below the maximum level, and a very short attack time. They act as a “safety net” to keep short signal peaks from overloading the system, which would result in audio clipping. While compressors have a range of artistic applications, limiters are usually used for technical reasons – they can tame signals with peaks which would otherwise overload the output, without requiring you to turn the signal’s overall volume down.

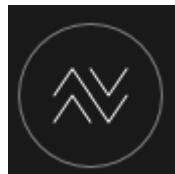
**Input:** Sets the gain of the input signal. The Limiter is different from the Compressor in that it has a fixed threshold; to achieve a sensible peak reduction, use this control to adjust the input gain until you see the Attenuation meter responding only to occasional level peaks.

**Release:** Just like the Compressor’s control of the same name, this knob adjusts the time it takes the Limiter to return to an unprocessed signal after the input level falls below the threshold.

**Output:** Adjusts the module’s output level.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

#### 4.3.3.4 Distortion



##### 4.3.3.4.1 Tape Saturation

The Tape Saturator emulates the soft compression and distortion of recording to tape. It can be used lightly to add warmth and coloring to the sound, or heavily to add aggressive distortion.

**Gain:** Controls the input gain of the effect. This will increase the amount of tape distortion and compression.

**Warmth:** Controls the low frequency boost/cut of the effect.

**Output:** Controls the output gain of the effect.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

#### 4.3.3.4.2 Tube Saturation

This module causes distortion by clipping or rounding off high sample values. It thereby simulates the behavior of overloaded tube circuits, adding artificial harmonics to a sound.

**Drive:** Adjusts the amount of distortion.

**Damping:** Turning this knob clockwise attenuates high frequencies in the output signal, thereby counteracting the brightness caused by the artificial harmonics.

**Output:** Adjusts the module's output level. Since distortion boosts the gain considerably, it's often necessary to attenuate the signal at the output stage.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

#### 4.3.3.4.3 Black Distortion

**Black Distortion** simulates a guitar distortion pedal, ideal for blues and rock tones.

**Distortion:** Controls the amount of distortion applied.

**Filter:** For a darker sound, turn clockwise to enhance the low frequency range; turn counter-clockwise for a brighter, sharper sound.

**Volume:** The master volume control for the effect.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

#### 4.3.3.4.4 Clean Amp

**Clean Amp** simulates the rich tube sound of classic guitar amps from decades ago. It's ideal for screaming leads and crunchy rhythm guitar sounds, as well as clean sounds with personality.

**Gain:** Adjusts the input level, or gain. Turning Gain to the right adds saturation and distortion to the signal.

**Bass & Treble:** These controls adjust the respective levels of the signal's high and low frequency components

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

#### 4.3.3.4.5 Bitcrusher

**Bitcrusher** adds various digital artifacts, like quantization noise or aliasing, to a clean signal. It's great for roughing up sounds that would otherwise be too plain and featureless.

**Bits:** Re-quantizes the signal to an adjustable bit depth.

**S.Rate** (Sample Rate): Resamples the signal to an adjustable sample rate. The resampling is done without any kind of (usually mandatory) low-pass filtering, which causes all kinds of wonderful aliasing artifacts.

**Noise:** Adds hiss to the audio signal.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

#### 4.3.3.4.6 Overdrive

**Overdrive** is an emulation of a classic guitar distortion effect pedal.

**Drive:** Adds dirt to the sound.

**Tone:** Turning this control clockwise accents the midrange while dropping the bass. Counterclockwise takes off the highs and boosts the bass for a warmer sound.

**Output:** Adjusts the module's output level.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

#### 4.3.3.5 Delay



##### 4.3.3.5.1 Tape Delay

The Tape Delay reproduces the sound of tape delay, modelled on the physical mechanisms that make up early tape machines.

**Time:** Adjust the delay time. You can toggle between setting the time in milliseconds or synced to your host tempo by clicking the clock/note symbol.

**Feedback:** Adjusts the amount of feedback. Turning **Feedback** to the right increases the amount of delay repetitions.

**Mix:** Adjusts the respective levels of the original and processed signals. In common scenarios, the delayed signal is mixed in at a lower level than the direct signal.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

##### 4.3.3.5.2 Diffuse Delay

Diffusion mode can produce a standard delay effect, but it is best used for its huge, diffusion-based reverb sound. This mode is ideal for ambient music and sound design.

**Time:** Adjust the delay time. You can toggle between setting the time in milliseconds or synced to your host tempo by clicking the clock/note symbol.

**Feedback:** Adjusts the amount of feedback. Turning **Feedback** to the right increases the amount of delay repetitions.

**Mix:** Adjusts the respective levels of the original and processed signals. In common scenarios, the delayed signal is mixed in at a lower level than the direct signal.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

#### 4.3.3.5.3 Analogue Delay

The Analogue Delay offers a Bucket Brigade delay model that replicates the character sound of BBD chips.

**Time:** Adjust the delay time. You can toggle between setting the time in milliseconds or synced to your host tempo by clicking the clock/note symbol.

**Feedback:** Adjusts the amount of feedback. Turning **Feedback** to the right increases the amount of delay repetitions.

**Mix:** Adjusts the respective levels of the original and processed signals. In common scenarios, the delayed signal is mixed in at a lower level than the direct signal.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

#### 4.3.3.5.4 Digital Delay

Clean Digital Delay without coloration

**Time:** Adjust the delay time. You can toggle between setting the time in milliseconds or synced to your host tempo by clicking the clock/note symbol.

**Feedback:** Adjusts the amount of feedback. Turning **Feedback** to the right increases the amount of delay repetitions.

**Mix:** Adjusts the respective levels of the original and processed signals. In common scenarios, the delayed signal is mixed in at a lower level than the direct signal.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

#### 4.3.3.5.5 Psyche Delay

Psyche Delay is a stereo delay effect that produces a range of atmospheric ambient echoes and reverse effects reminiscent of the "backwards tape" sound of the 1960s.

**Time:** Adjust the delay time. You can toggle between setting the time in milliseconds or synced to your host tempo by clicking the clock/note symbol.

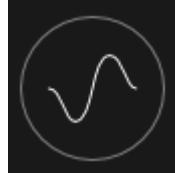
**Feedback:** Adjusts the amount of feedback. Turning **Feedback** to the right increases the amount of delay repetitions.

**Detune:** Fine-tunes the pitch of the echo repeats in the range of -50 to +50 cents.

**Mix:** Adjusts the respective levels of the original and processed signals. In common scenarios, the delayed signal is mixed in at a lower level than the direct signal.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

#### 4.3.3.6 Modulation



##### 4.3.3.6.1 Chorus

Choruses are used to enrich sounds by adding spatial movement and giving them an ensemble-like quality. They are based on short delays, with built-in modulation of the delay time. The delays produce copies of the original sound that vary in timing and, as a side-effect of the delay time modulation, pitch. This way a chorus adds space and body to the sound as if it was played from multiple sources at the same time. The results range from subtle shifts in timbre to extremely lively textures with a wide stereo image.

**Rate:** Adjusts the speed of modulation, from slow pitch changes to fast vibratos. This becomes more pronounced as the amount is increased.

**Depth:** Adjusts the range of modulated detuning. Higher values give a more pronounced chorusing effect.

**Mix (Dry/Wet Knob):** Adjusts the respective levels of the original and processed signals. Note that the typical chorus effect is created by the combination of both signals, so setting this knob to the midpoint results in the most pronounced effect.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

##### 4.3.3.6.2 Flanger

The **Flanger** splits the audio signal up and delays one version in relation to the original signal. By modulating the delay time, as well as feeding an adjustable amount of the output signal back into the input, the Flanger creates a characteristic "whooshing" sound.

**Speed:** Adjusts the LFO speed. To synchronize the speed to your host or Master Editor tempo, click the Sync Button.

**Depth:** The amount of LFO modulation. Higher values cause the flanging effect to sweep over a wider range.

**Mix (Dry/Wet Knob):** Adjusts the respective levels of the original and processed signals. Note that the typical chorus effect is created by the combination of both signals, so setting this knob to the midpoint results in the most pronounced effect.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

#### 4.3.3.6.3 Phaser

The **Phaser** effect continually changes the phase relationships in your signal with an all-pass filter. This results in a comb filtering effect, which attenuates some frequencies while boosting others.

**Speed:** The LFO modulation speed. To synchronize the speed to your host or Master Editor tempo, click the Sync Button.

**Depth:** The amount of LFO modulation. Higher values cause the Phaser effect to sweep over a wider frequency range.

**Mix (Dry/Wet Knob):** Adjusts the respective levels of the original and processed signals. Note that the typical chorus effect is created by the combination of both signals, so setting these to the same levels results in the most pronounced effect.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

#### 4.3.3.6.4 Flutter

**Flutter** emulates the sound of analog tape machines, characterized by wow and flutter, saturation, noise, and a limited high-frequency response. You can use it to apply classic lo-fi effects, particularly when playing sustained notes, pads and melodies.

**Scrape:** Adjusts the amount of high-frequency scraping, which occurs when the tape vibrates as it passes over the playback head.

**Wow:** Adjusts the amount of wow, a slow fluctuation in pitch caused by sticky tape and worn-out tape transport.

**Flutter:** Adjusts the amount of flutter, a fast fluctuation in pitch caused by a bent capstans and faulty motor parts.

**Mix:** Blends between the input signal and the effect signal.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

#### 4.3.3.6.5 Vibrato

Vibrato/Chorus models the sound of the vibrato and chorus effects found on a classic electric organ. The effects were originally produced by an innovative circuit that combined electronic and mechanical components, producing an incredibly rich sound.

**Speed:** Adjusts the frequency of the modulation.

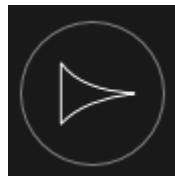
**Blend:** Blends between the vibrato and the chorus effect.

**Width:** Adjusts the width of the stereo widening effect.

**Mix:** Blends between the input signal and the effect signal.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

#### 4.3.3.7 Reverb



##### 4.3.3.7.1 Plate Reverb

Plate reverb was developed as an early method of generating an artificial reverb effect. A vibrating sheet of metal is employed to simulate reflection patterns in acoustical spaces. Since the sheet of metal vibrates across a two-dimensional plane, the echo density is higher and more evenly distributed than in a three-dimensional space. It is a good choice if you want to brighten a sound source. Plate reverb has a smooth reverb tail, allowing you to lengthen a sound without pushing it back in the mix. For this reason plate reverbs are most commonly used on vocals and snare drums.

**Pre Delay:** Introduces a short amount of delay before the reverb takes effect.

**Decay:** Adjusts the duration of the reverb effect.

**Mix:** Blends between the input signal and the effect signal.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

##### 4.3.3.7.2 Reverb

This is an algorithmic hall reverb.

**Time:** Adjusts the duration of the reverb effect.

**Damping:** Adjusts the amount of absorption in the room simulated by the reverb effect. Higher values result in more absorption.

**Mix:** Blends between the input signal and the effect signal.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

#### 4.3.3.7.3 Raum

Raum is a reverb algorithm for airy halls.

**Time:** Adjusts the duration of the reverb effect.

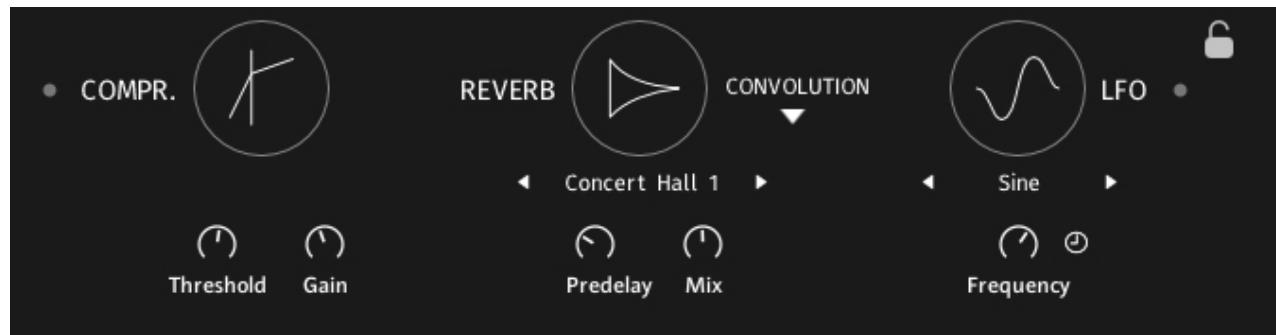
**Modulation:** Adjusts the amount of movement added to the reverb sound by changing internal parameters of the reverb over time. Turning the control to the right changes the movement of the reverb from lush to strongly detuned sounds.

**Damping:** Adjusts the amount of absorption in the room simulated by the reverb effect. Higher values result in more absorption.

**Mix:** Blends between the input signal and the effect signal.

(Note: Each slider can be linked to react to the mod wheel or the LFO in the General FX Section see 4.3.4.3)

#### 4.3.4 GLOBAL FX SECTION



##### 4.3.4.1 Compressor

Compressors are dynamic tools which automatically reduce the level of loud passages in a signal, thereby affecting the signal's dynamic range. This Solid Bus Comp is modeled after a classic analog bus compressor.

**Threshold:** Sets a level threshold above which the Compressor starts working. Only levels that rise above this threshold will be reduced by the compression; signals that stay below it will be left unprocessed.

**Gain:** Controls the output gain of the compressed signal. Used to compensate for the gain reduction of the effect.

##### 4.3.4.2 Reverb

###### 4.3.4.2.1 Convolution

This Convolution Reverb comes with ten different impulse responses to choose from.

**Pre-Delay:** Adjust the pre delay time in ms.

**Mix:** Adjust the volume of the reverb.

###### 4.3.4.2.2 Plate

Plate reverb was developed as an early method of generating an artificial reverb effect. A vibrating sheet of metal is employed to simulate reflection patterns in acoustical spaces. Since the sheet of metal vibrates across a two-dimensional plane, the echo density is higher and more evenly distributed than in a three-dimensional space. It is a good choice if you want to brighten a sound source. Plate reverb has a smooth reverb tail, allowing you to lengthen a sound without pushing it back in the mix. For this reason plate reverbs are most commonly used on vocals and snare drums.

**Time:** Adjusts the length of the decay time.

**Pre-Delay:** Introduces a short amount of delay before the reverb takes effect.

**Decay:** Adjusts the duration of the reverb effect.

**Mix:** Blends between the input signal and the effect signal.

#### 4.3.4.2.3 Raum

Raum is a reverb algorithm for airy halls.

**Time:** Adjusts the length of the decay time.

**Pre-Delay:** Introduces a short amount of delay before the reverb takes effect.

**Decay:** Adjusts the duration of the reverb effect.

#### 4.3.4.2.4 Hall

This is an algorithmic hall reverb.

**Time:** Adjusts the duration of the reverb effect.

**Pre-Delay:** Introduces a short amount of delay before the reverb takes effect.

**Mix:** Blends between the input signal and the effect signal.

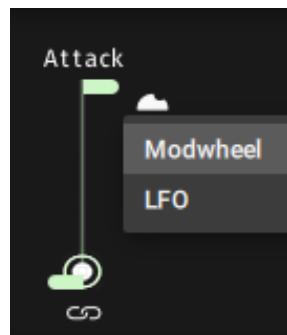
#### 4.3.4.3 LFO

You can modulate the various slot FX sliders via this LFO.

You can choose between Sine, Rectangle, Triangle and Sawtooth waveforms and adjust the frequency either in ms or with clicking the clock icon in sync to the host tempo at a desired note value.

To link an effect to the LFO follow these steps:

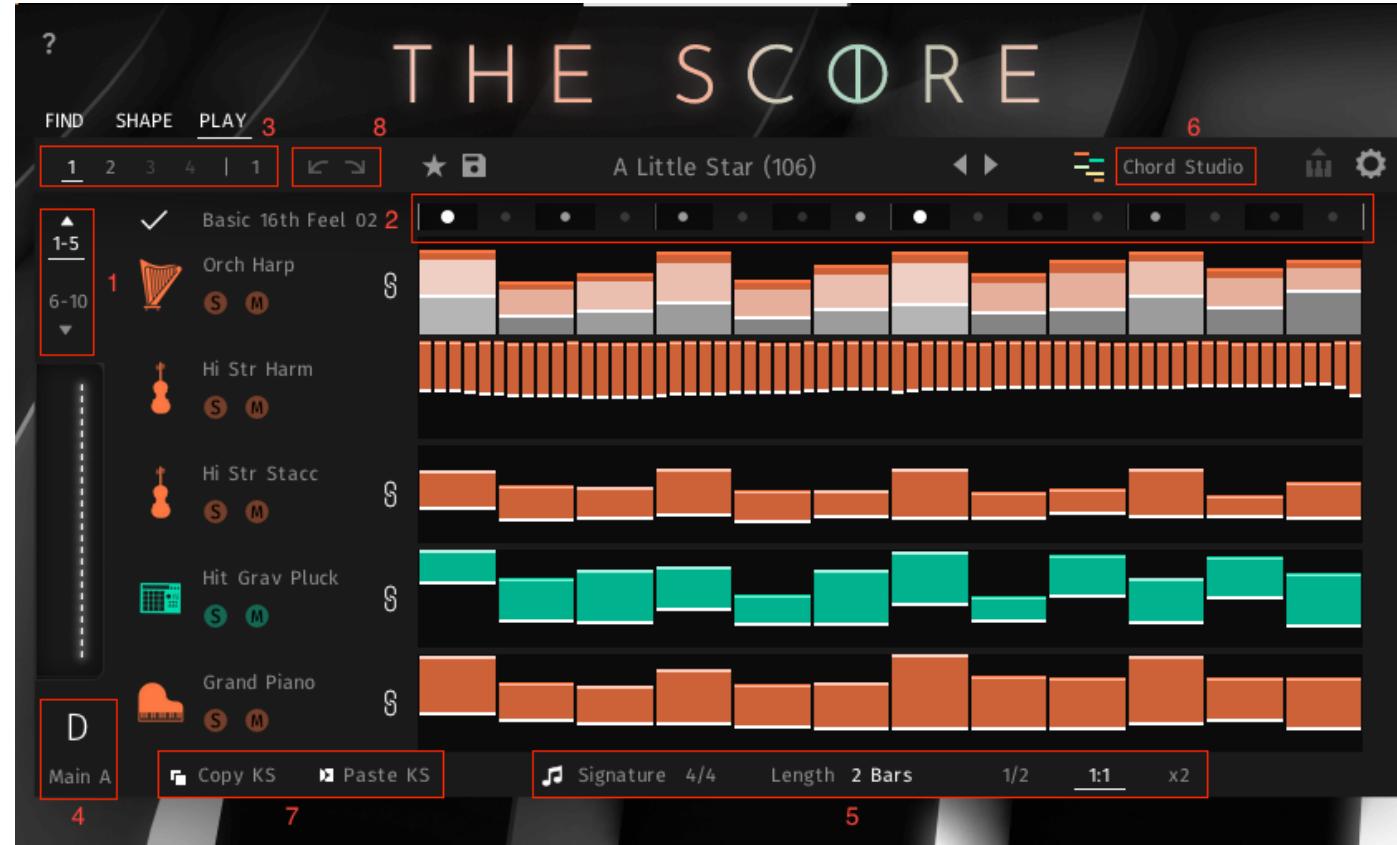
Activate the link function by clicking the chain symbol beneath the slider you want to link to the LFO.



Click on the icon to the right of the slider and choose "LFO".

## 4.4 PLAY PAGE

At the Play Page you'll find the heart of our ensemble engine. Here you can adjust everything concerning the arps and envelopes for each instrument.



1: Arrows to switch between slots 1-5 and 6-10.

2: The global accents can be switched on and off via the check button. If turned on each slot can be linked to the global accents via the chain link symbol right next to the solo/mute section beneath each instrument slot (see 5.4.1 Global Accents).

3: Indicates the currently shown bar. Lets you switch to the other bars (if 2 or 4 bars are chosen).

4: Shows the currently selected key switch. Each Story contains 5 keyswitches: C0 Intro, D0 Main A, E0 Main B, F0 Outro, G0 Ending. You can adjust the position of the keyswitches in the settings menu.

5: Global length settings:

- Bar length can be chosen between 1 Bar, 2 Bars and 4 Bars.
- The available meters are 4/4, 3/4, 6/8, 5/8, 7/8.
- half time, normal time and double time switch. Depending on the host tempo you can set the engine to play in half or double time. Per default this is set to 1:1 so the engine play exactly the chosen tempo in your DAW.

6: Access the Chord Studio. (see 4.4.4)

7: Copy and paste the content to other keyswitches.

8: Undo & Redo

#### 4.4.1 GLOBAL ACCENTS

This handy tool can easily apply a cohesive rhythmic feel to an entire story. With the chain symbol right next to each instrument slot you can link the instruments to follow the global accents. The individual slot linked to the global accent will automatically have a slightly lower dynamic range, but the accents are added to the rhythm where they apply.

That way you can set two kinds of global accents.



With the first click into an empty circle you'll get a more profound accent.

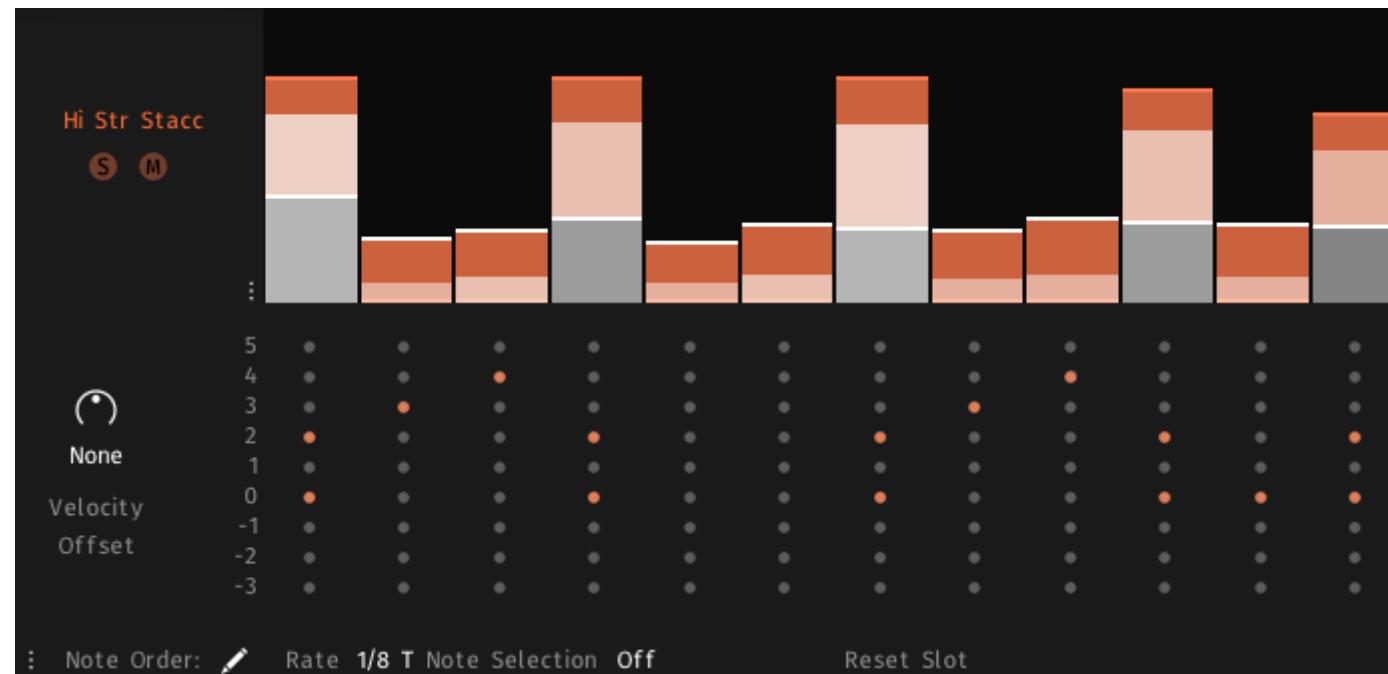


Clicking again will give you a softer accent and clicking once more will turn the accent off again.



## 4.4.2 ARPEGGIATOR

Short articulations always use the arpeggiator. Click on the slot with the loaded short articulation on the play page to enter the editor.



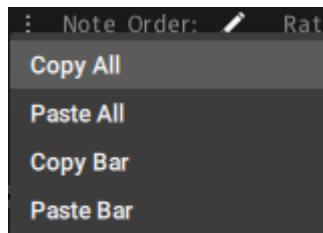
At the top of the arpeggiator module you can create your own rhythms or dynamic progression of the arpeggiation.

Click at the top of each step to drag the max value of each step (mod wheel at 127) to the desired dynamic level. Click at the bottom of each step to drag the min value of each step (mod wheel at 0) to the desired dynamic level. (Note that you can also inverse the dynamic behavior by dragging the min value above the max value. When the mod wheel is at 0 it will play at a louder dynamic than when the mod wheel is at 127. This way you can create interesting movements between different slots where one element is more preset in a lower dynamic range as compared to when it is in a higher dynamic.)

With the menu located at the bottom left of the velocity steps you can set all of them to zero to easily mute a slot in a keyswitch.

At the bottom of the arpeggiator module you can find the general controls for several functions.

**Copy and paste:**



You can copy and paste one whole instrument slot (all bars) or just one bar. The drop-down menu can be opened by clicking on the three dots.

**Pattern:** Determines the order, in which the played notes will be arpeggiated. All (Chord) will trigger all played notes in the respective rhythm.

**Rate:** Sets the note length for a single step of the Arpeggiator: The available note values are:



**Note Selection:** Selects whether or not all played notes should be heard in this particular module. The different options allow to only play specific notes of a played chord. This can be used to prevent a muddy bass section and orchestrate chords carefully with multiple instruments.

The following options are available:



**Off:** No note selection is applied so all played notes will be used for the arpeggiation.

**Lowest:** Only the lowest note will be used for the arpeggiation.

**Lowest 2:** The two lowest notes will be used for the arpeggiation.

**Middle:** In a three voiced chord only the middle note will be used for the arpeggiation. If you only play two voices at a time the middle note will use the lowest note for the arpeggiation in this case.

**Middle 2:** In a four voiced chord the middle two notes will be used for the arpeggiation. If you play a three voiced chord the highest and middle note will be used for the arpeggiation.

**Top 3:** The highest three notes will be used for the arpeggiation.

**Top 2:** The highest two notes will be used for the arpeggiation.

**Top:** The highest note will be used for the arpeggiation.

**Top + 8:** The highest note plus one octave above will be used for the arpeggiation.

**Lowest + Highest:** The lowest and highest note of your voicing will be used for the arpeggiation.

**Octave:** Repeats the played notes after the first turn one or two octaves above or below

**Repeat:** Repeats every note one or multiple times before moving on to the next one.

#### 4.3.2.1 ARPEGGIATION PATTERNS

There are 16 different arpeggiation patterns to choose from

- Up
- Down
- Up & Down
- Down & Up

These are your normal arpeggiation patterns. Each note is played in either an upward or downward movement.

- Zig-Zag Up
- Zig-Zag Down
- Zig-Zag Up/Down
- Zig-Zag Down/Up

The pattern progresses in a zig-zag pattern

- Move In
- Move Out
- Move In & Out
- Move Out & In

The pattern progresses starting with the outer voices (lowest and highest) und moving to the inner voices or vice versa.

- All (Chord)

All pressed notes are played back at the same time. This can be handy for action based string rhythms and so on.

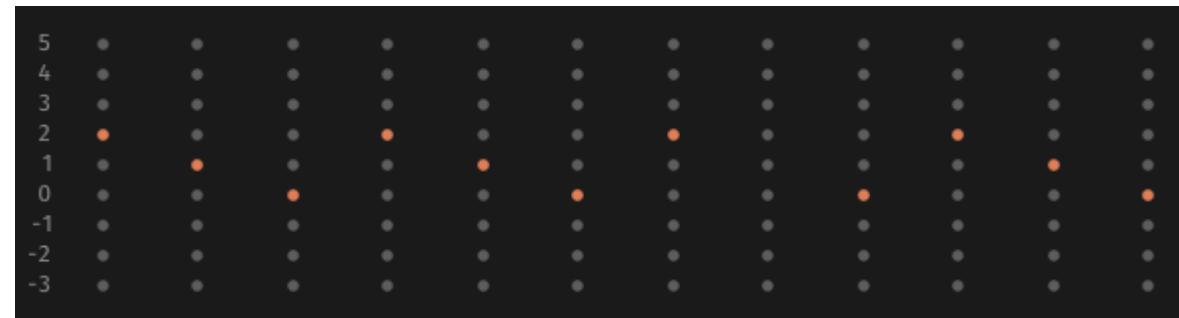
**Free**

The FREE MODE bypasses the engine and lets you play the articulations in a conventional way, but you still have the option of the note selection which offers many possibilities in terms of orchestration.

**Custom**

This activates the custom sequence mode

#### 4.4.2.2 CUSTOM SEQUENCE MODE



With the Custom Sequence Mode, you can even customize the pitch sequence of each step within a rhythmic sequence via clicking on the respective point within the matrix:

**Rows:** Numeric order of the played notes from bottom to top. The lowest note you play has the value 0, the second lowest note has the value 1 and so on. This also work in the negative direction. If you play for example C-Major, the pitch distribution within the Sequence Customizer would be like that:

0 = C1, 1 = E1, 2 = G1, 3 = C2, 4 = E2, 5 = G2, -1 = G0, -2 = E0, -3 = C0

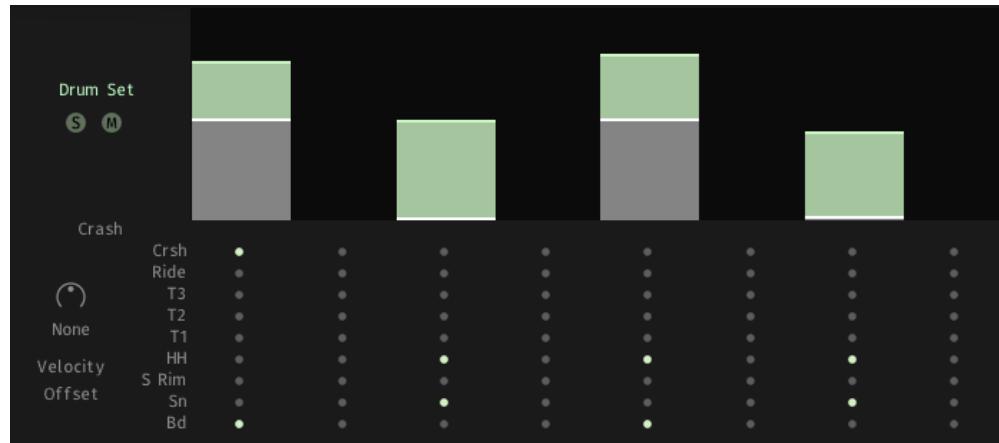
**Columns:** Display of the steps and their velocities. This allows you to precisely customize the sequences of notes within the played material and thus pre-design even more realistic passages.

It is also possible to select more than one note per step. This offers rich possibilities for your voicings and orchestrations. To better balance each step against the other you can adjust and offset for each step in the positive or negative way to either make a note louder compared to the other voices or quieter.

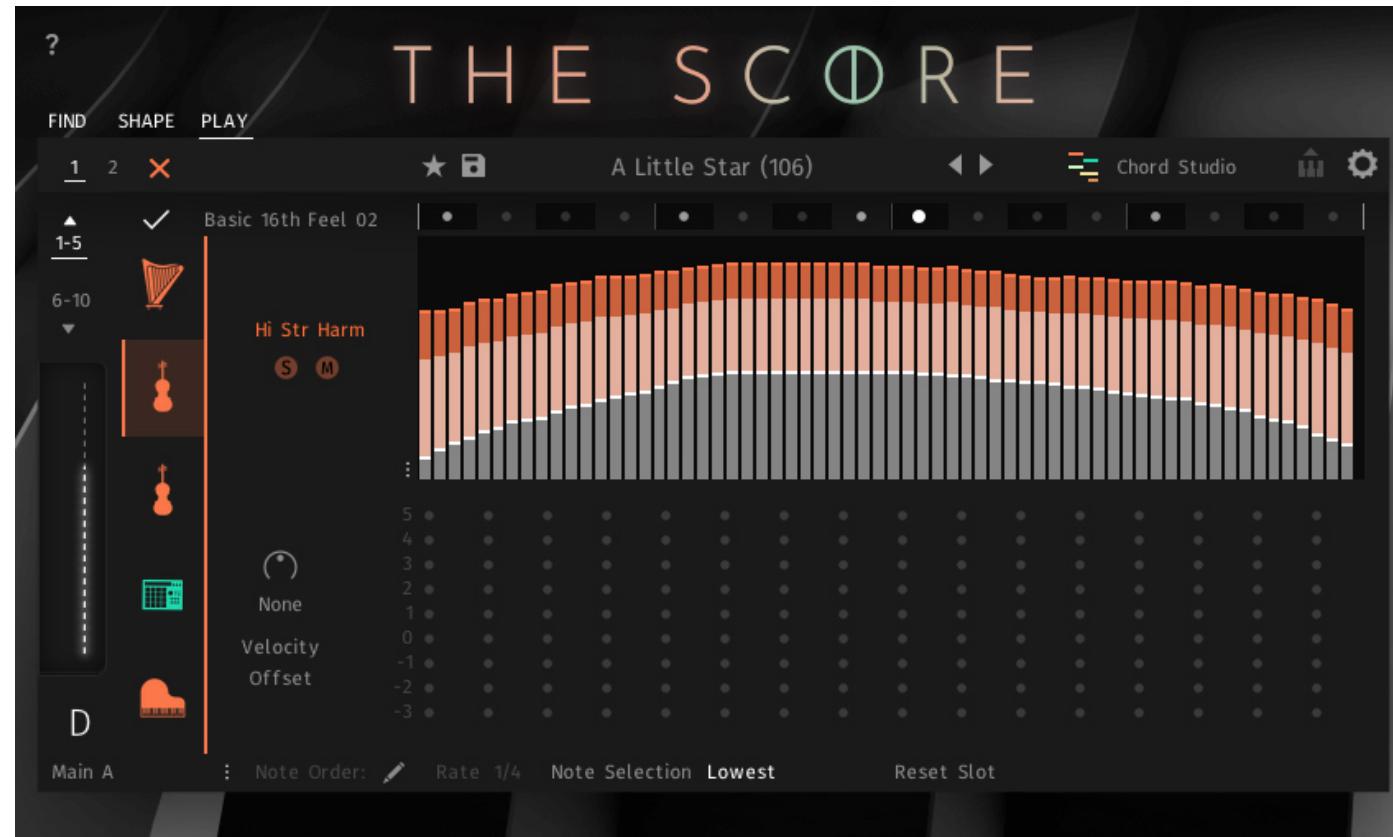


The step you want to edit must be selected, then you can set the offset for this step.

This especially comes in handy when programming more complex rhythms with the percussion instruments, because there are multiple instruments available combined in one slot. Keep in mind that absolute values are set in drum mode.



#### 4.4.3 ENVELOPE



The Envelope allows you to set a recurring dynamic shape to sustained notes. The centerpiece is the envelope shape, which can be drawn freely by left-clicking and dragging the mouse. By holding "alt" while doing so you can delete steps. Holding "shift" allows you to scale all min or max values of the envelope by dragging the mouse up and down.

At the top of the envelope module you can create your own dynamic progression of the envelope.

Click at the top of each step to drag the max value of each step (mod wheel at 127) to the desired dynamic level. Click and drag horizontally lets you edit an envelope quite well.

Click at the bottom of each step to drag the min value of each step (mod wheel at 0) to the desired dynamic level. (Note that you can also inverse the dynamic behavior by dragging the min value above the max value. When the mod wheel is at 0 it will play at a louder dynamic than when the mod wheel is at 127. This way you can create interesting movements

between different slots where one element is more present in a lower dynamic range as compared to when it is in a higher dynamic range.)

At the bottom of the envelope module you can find the general controls for several functions.

**Note Selection:** Selects whether or not all played notes should be heard in this particular module. The different options allow to only play specific notes of a played chord. This can be used to prevent a muddy bass section and orchestrate chords carefully with multiple instruments.

The following options are available:



**Off:** No note selection is applied so all played notes will be used for the arpeggiation.

**Lowest:** Only the lowest note will be used for the arpeggiation.

**Lowest 2:** The two lowest notes will be used for the arpeggiation.

**Middle:** In a three voiced chord only the middle note will be used for the arpeggiation. If you only play two voices at a time the middle note will use the lowest note for the arpeggiation in this case.

**Middle 2:** In a four voiced chord the middle two notes will be used for the arpeggiation. If you play a three voiced chord the highest and middle note will be used for the arpeggiation.

**Top 3:** The highest three notes will be used for the arpeggiation.

**Top 2:** The highest two notes will be used for the arpeggiation.

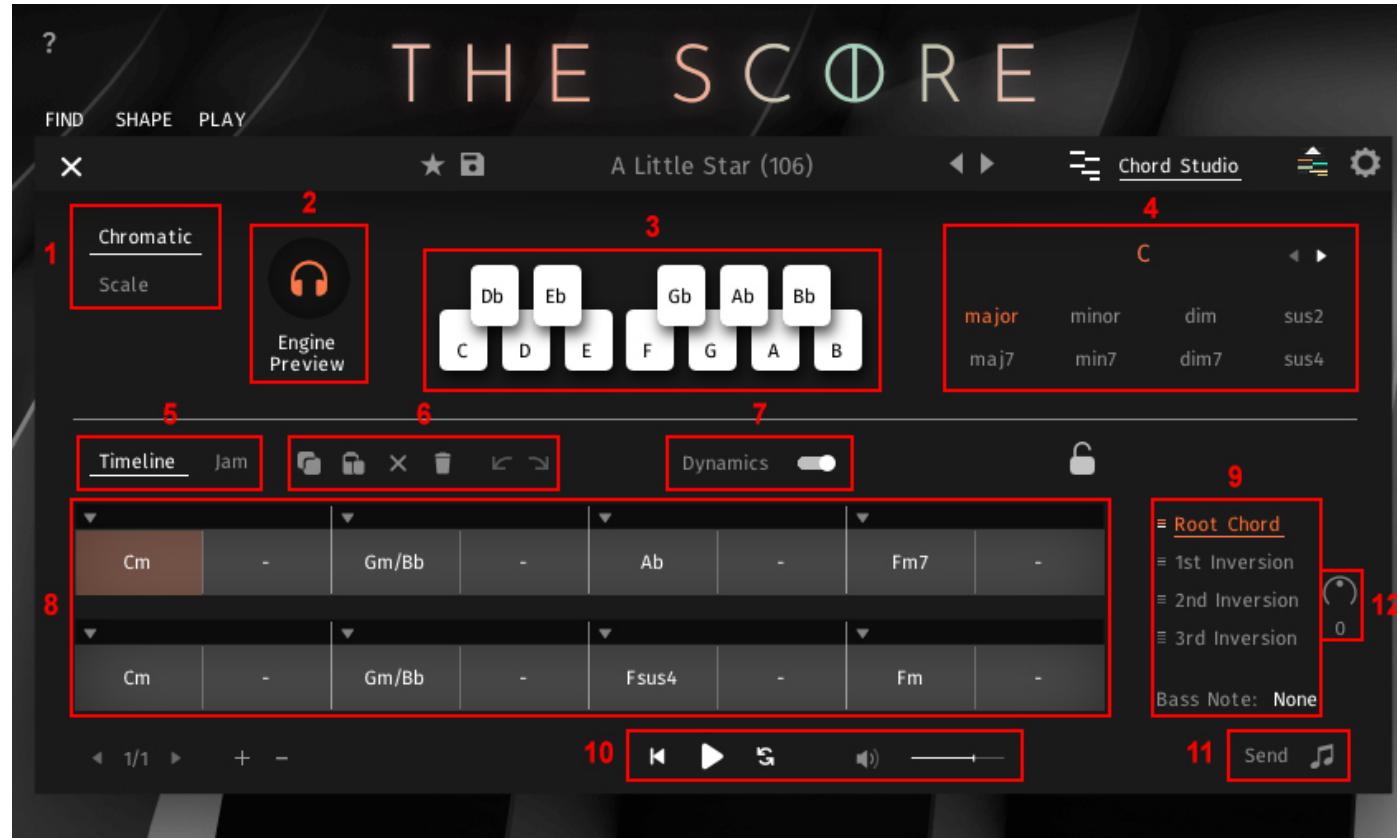
**Top:** The highest note will be used for the arpeggiation.

**Top + 8:** The highest note plus one octave above will be used for the arpeggiation.

**Lowest + Highest:** The lowest and highest note of your voicing will be used for the arpeggiation.

#### 4.4.4 CHORD STUDIO

In Chord Studio, you have the possibility to explore a variety of chords in conjunction with your preset. By default, we carefully selected a chord set for each story to highlight its sonic worlds. However, you can freely replace the chords and observe how the story transforms with a different chord arrangement.



1: Switch between Chromatic and Scale mode.

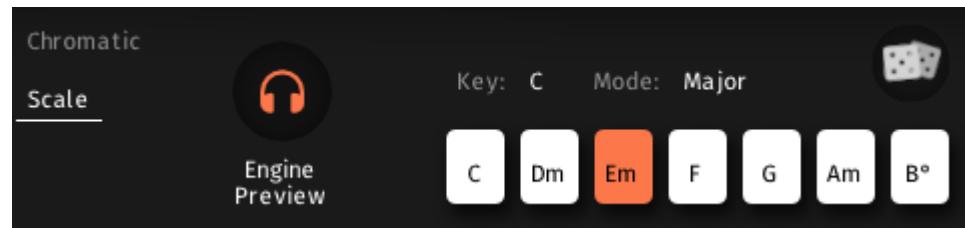
2: turn the preview function on and off to listen to the chord played by the currently selected story.

3: Keyboard visualizing the available keys. Switching to Scale Mode you'll only see the several scale degrees.

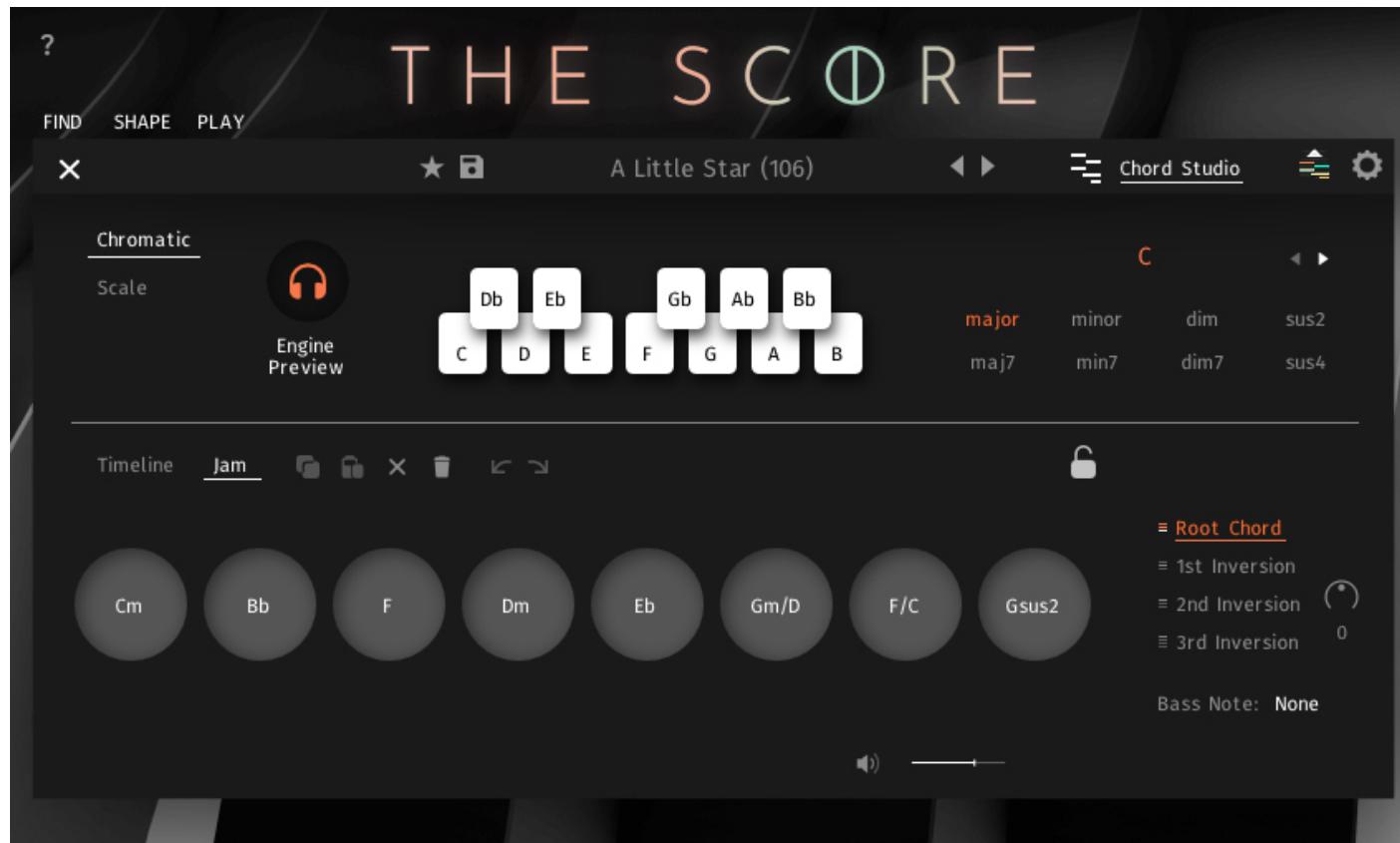
4: On top in the middle you always see the current played or selected chord. Below you have all the possible chord types. The left and right arrows can be used to access the more advanced chord types with chord extensions.

- 5: Switch between the Timeline and the Jam Mode.
- 6: Edit functions. Copy, Paste, Delete Chord, Delete Chord Progression, back, forth.
- 7: Activates the dynamic curve which is the same as in the lead NKI. (see 5.2)
- 8: Timeline View. If you switch to Jam Mode a selection of up to eight chords will be shown.
- 9: You can choose your chord position. Root Chord, 1<sup>st</sup> Inversion, 2<sup>nd</sup> Inversion, 3<sup>rd</sup> Inversion or choose a completely different Bass Note to create slash chords.
- 10: You can reset the playback to the first chord, play the section, loop the timeline and adjust the volume.
- 11: Send the chord progression to the lead NKI to create melody lines based on the chosen chords in the timeline.
- 12: Shift the chords up or down for up to three octaves.

In the scale view you can see the chords of a selected scale. You can even generate a progression with these chords by clicking on the dice on the right.



Jam Mode:

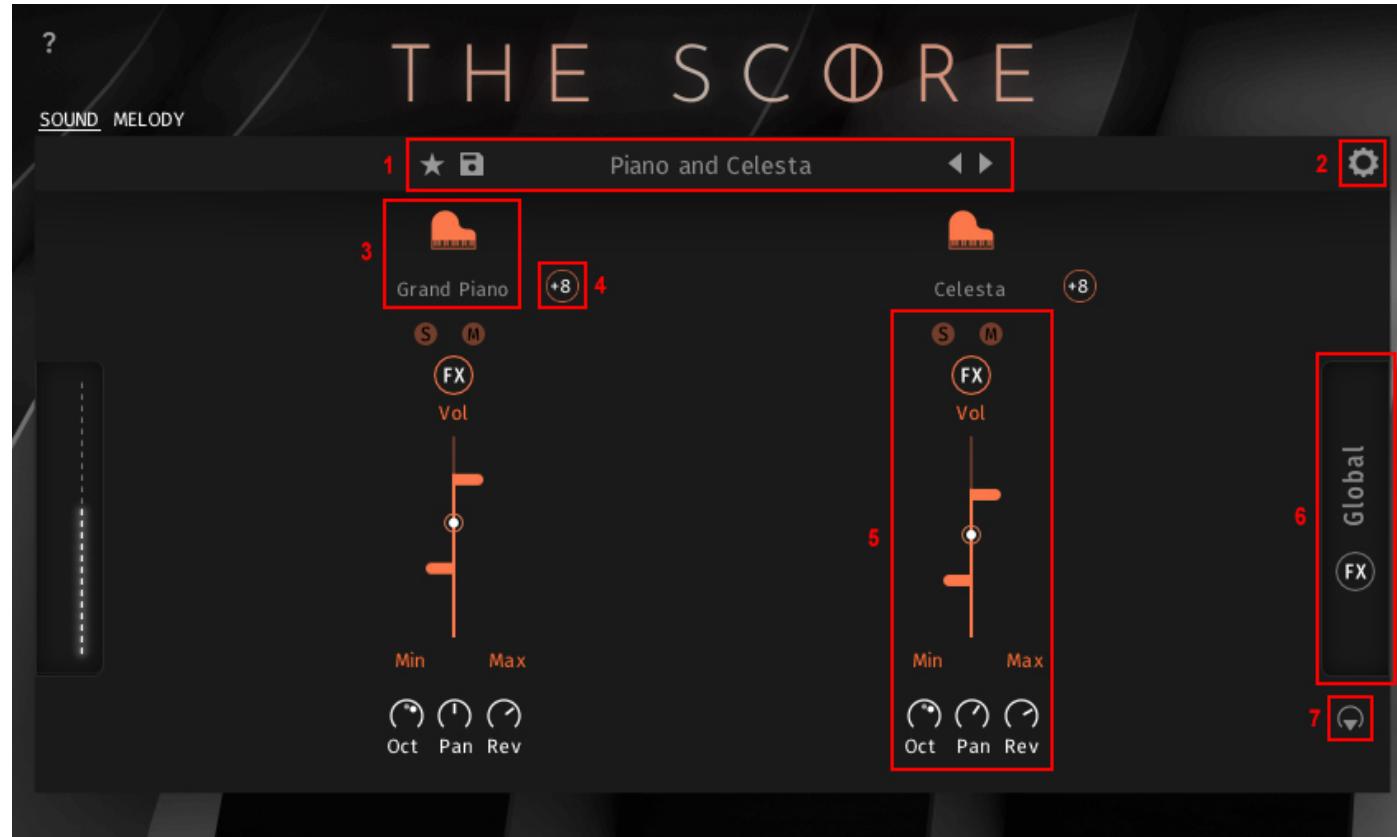


Click on the jam buttons to play the chords in a free order. As in the timeline the chords can be changed and adjusted.

# 5. THE SCORE - LEAD

The LEAD NKI will help you create unique melodies and lead content.

## 5.1 SOUND PAGE



1: LEAD preset browser.

2: Click on settings to activate delay compensation with legato instruments.

3: LEAD Instrument browser.

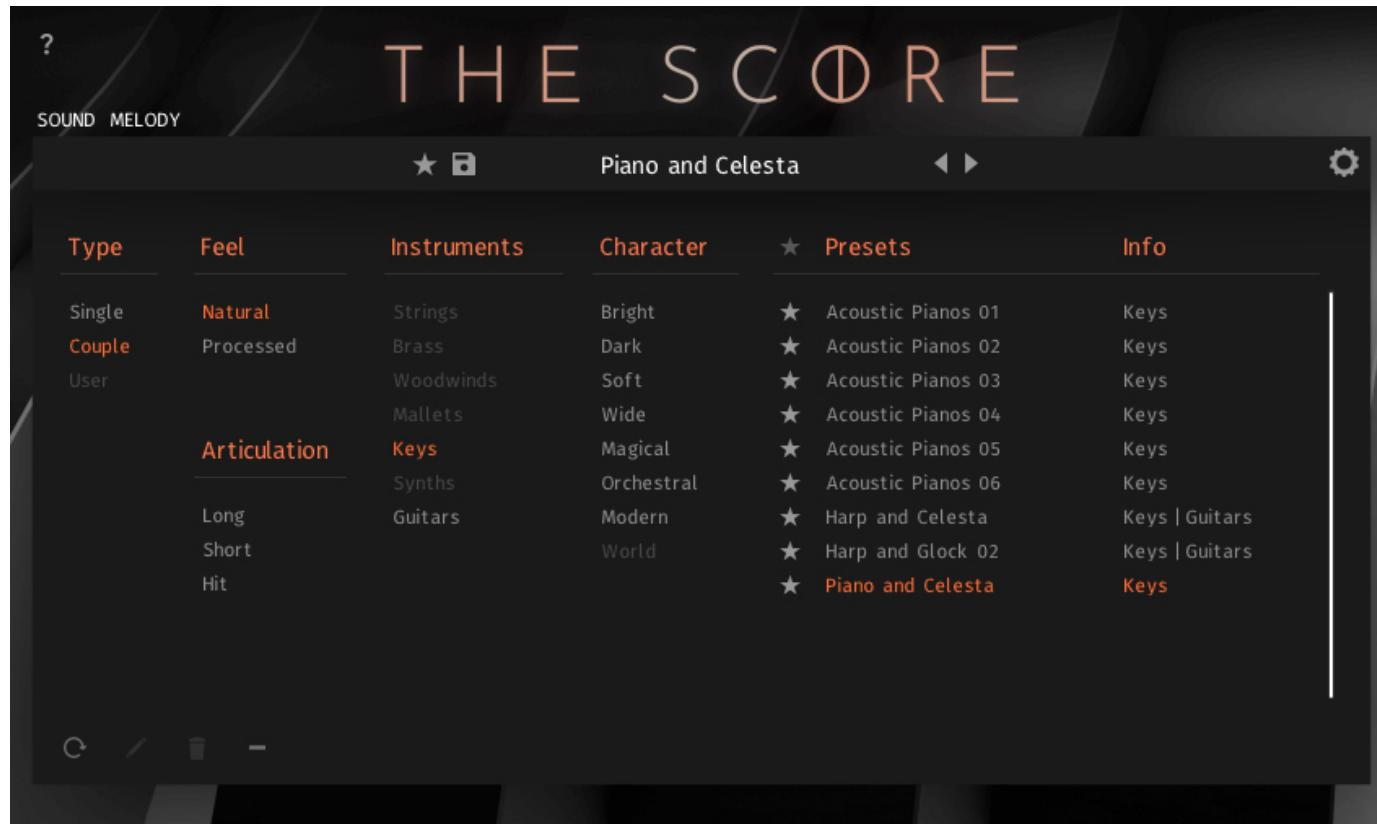
4: Click to add an octave above your melody.

5: Basic sound settings as in the ENSEMBLE NKI. You can solo or mute an instrument, add the known FX chain, adjust the level, shift the octave, change panning and send the instrument to the global reverb.

6: Open the global FX section.

7: Route the instruments to different Kontakt outputs.

LEAD preset browser:

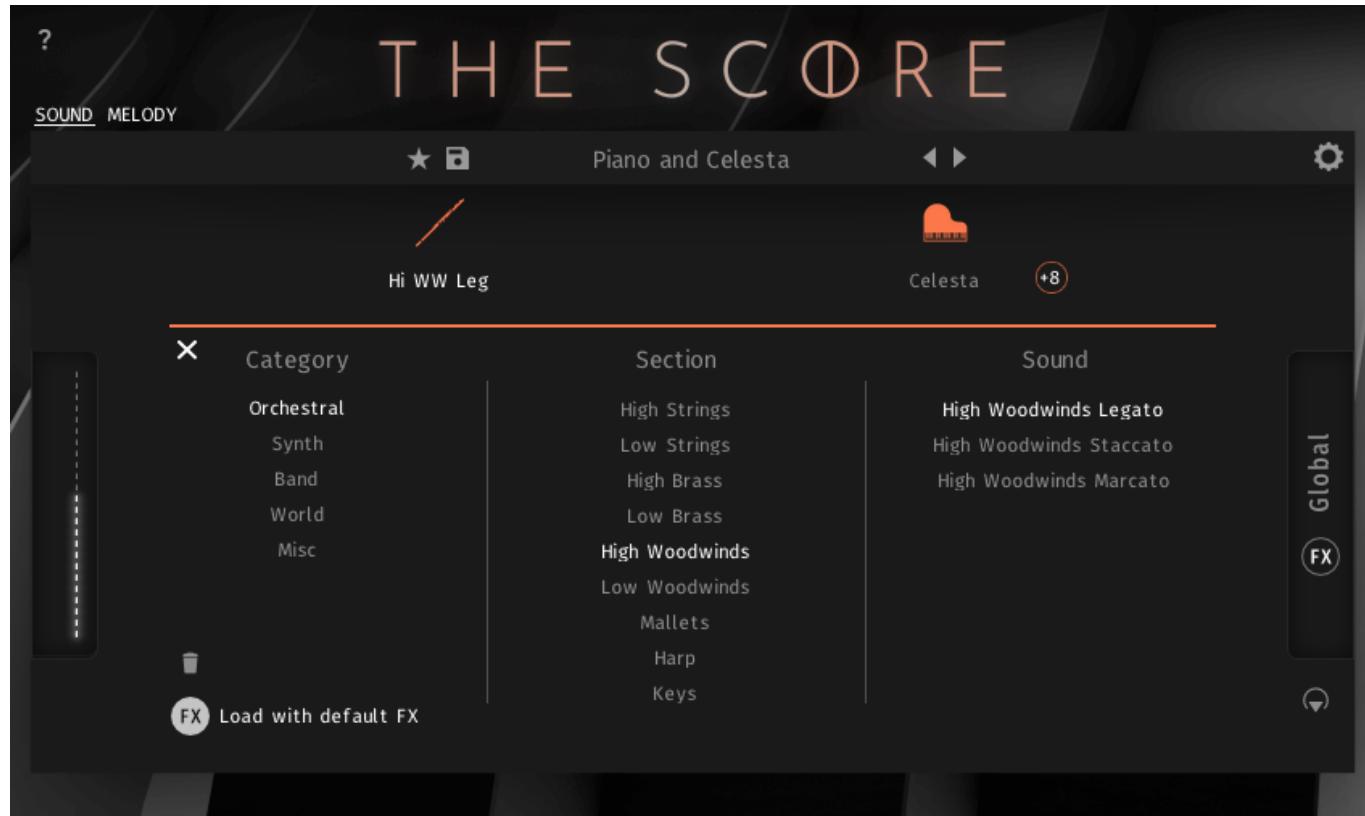


We prepared many single and coupled instruments which can be filtered by Type, Feel, Articulation, Instrument and Character.

Of course you can change them and save your own presets as well.

Saving and tagging presets works the same way as in the ensemble NKI.

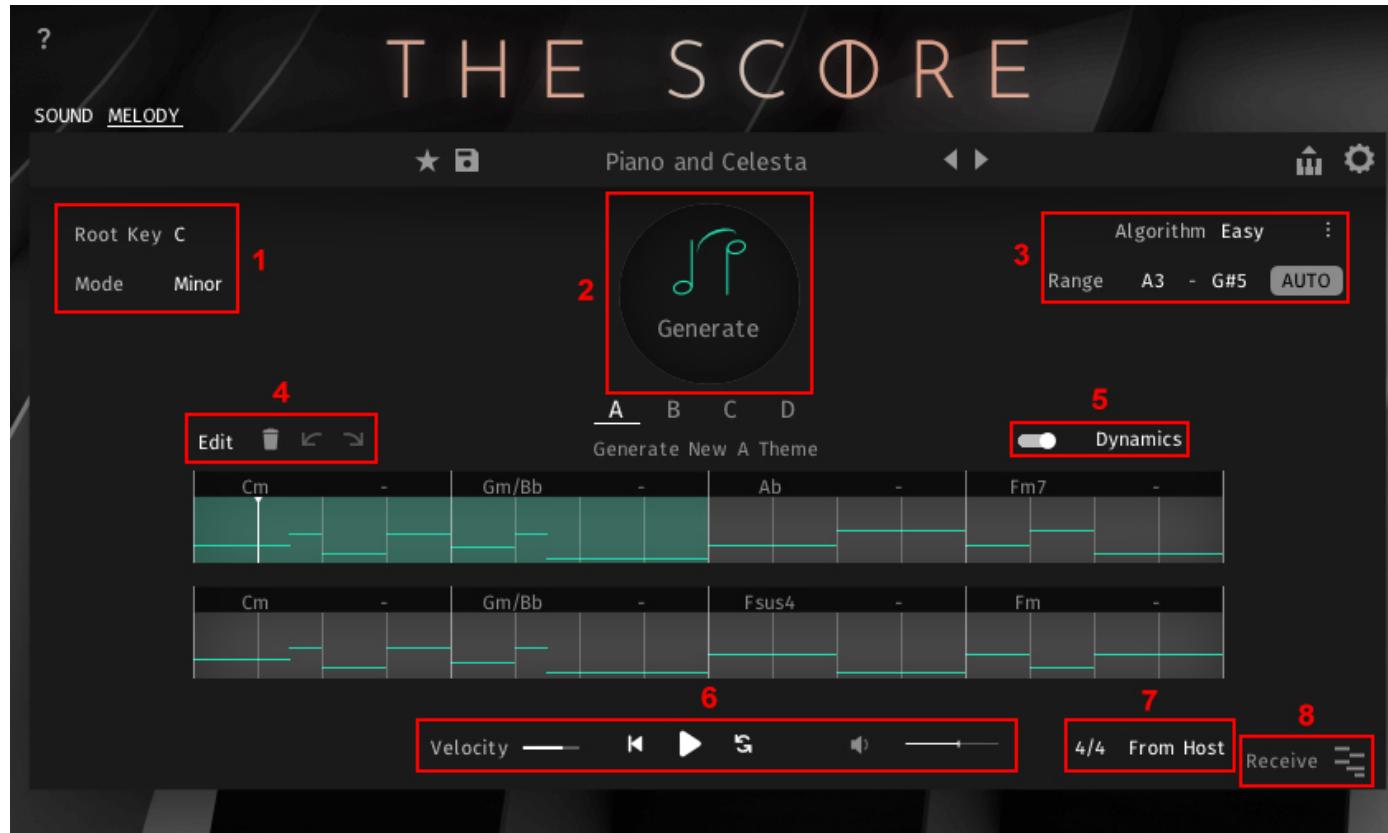
LEAD instrument browser:



In the instrument browser you can find the whole range of melody instruments sorted by category and sections.

## 5.2 MELODY DESIGNER

The MELODY DESIGNER allows you to generate and edit melodies to accord progressions which can be created with the CHORD STUDIO or in the LEAD NKI itself.

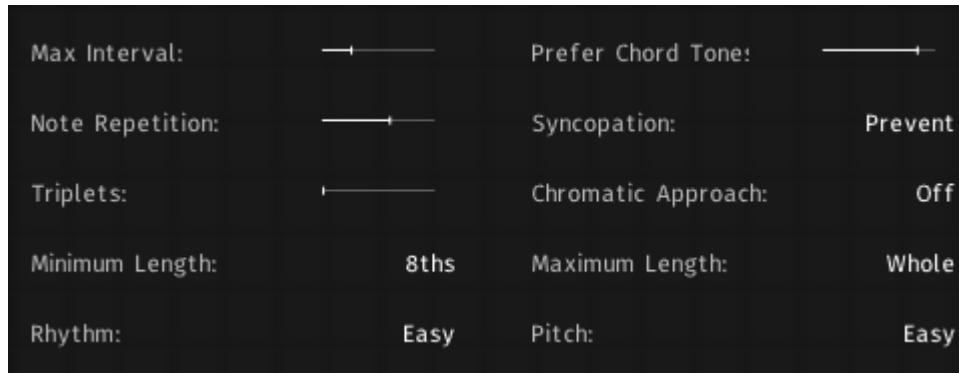


- 1: Select root key and mode for the melody.
- 2: Start melody generator.
- 3: Edit the Algorithm to get more suitable melodies.
- 4: Open melody editor, delete melody, undo and redo the last change to the melody.
- 5: Enable/disable and show/hide dynamics curve.
- 6: Set the overall melody velocity, reset the playback to the first chord, play the section, loop the timeline and adjust the volume.

7: Select the meter or get it from current host setting.

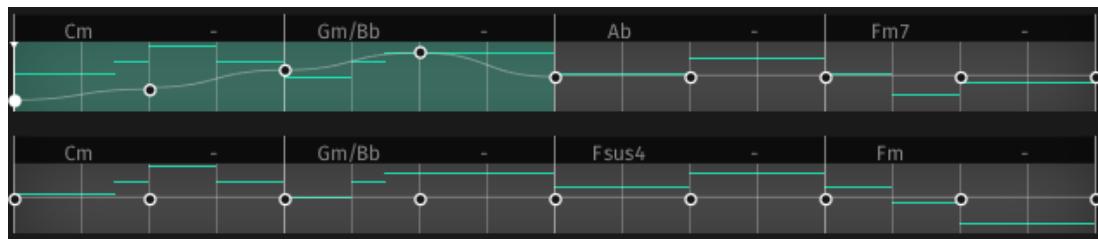
8: Receive chord progressions from CHORD STUDIO.

Advanced algorithm settings (3):



In the algorithm menu there are numerous additional options to shape the melody creation.

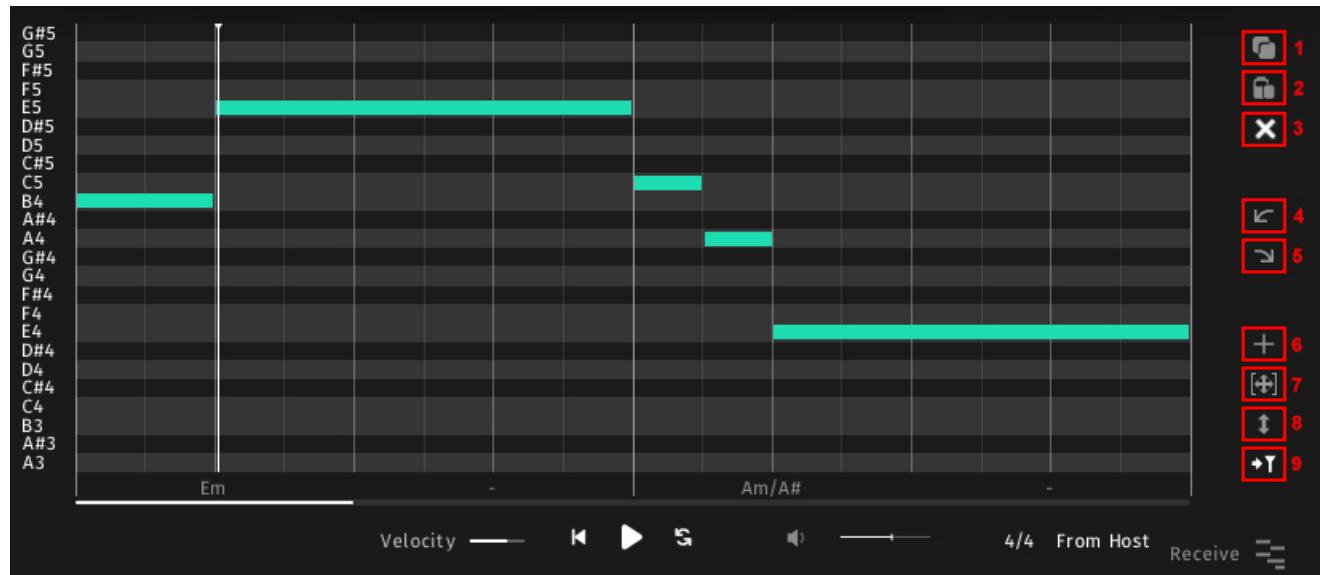
Dynamic curve(5):



With activated dynamics the dynamic curve will follow the graph, instead of the modwheel.

## Melody editor:

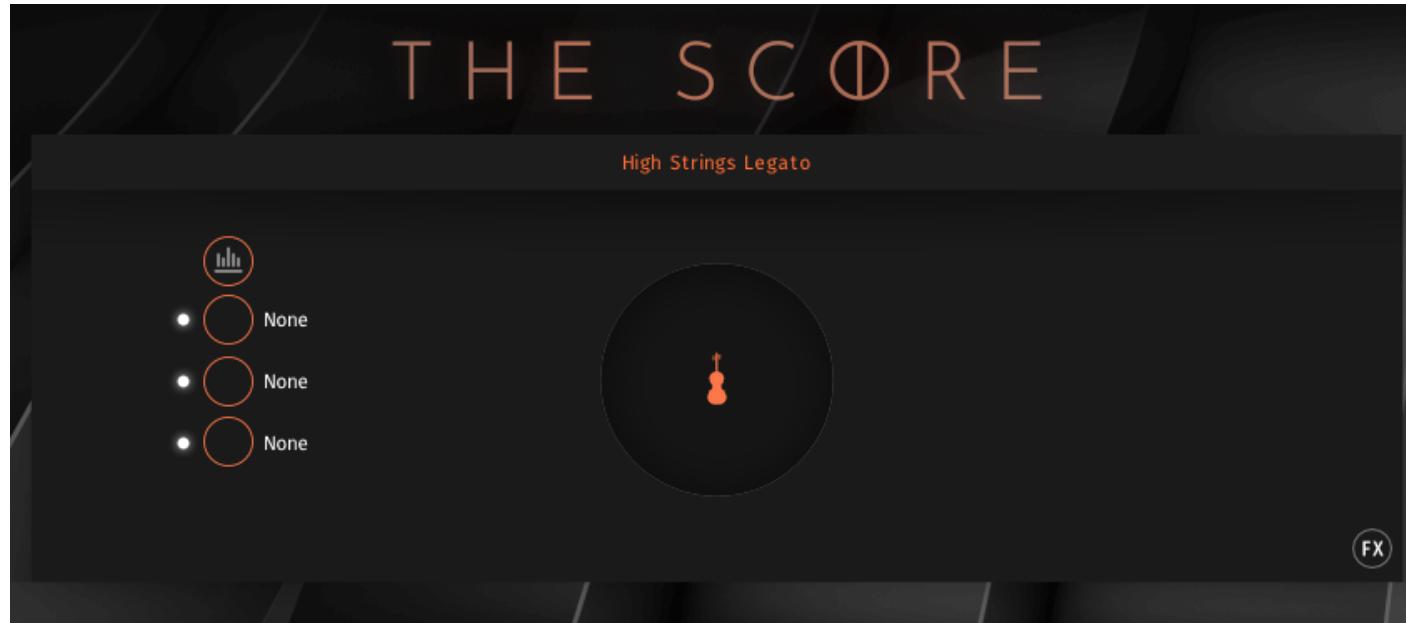
The Melody Editor provides you with essential tools for making adjustments to your melody.



- 1: Copy the selected notes.
- 2: Paste the selected notes.
- 3: Delete the selected notes.
- 4: Undo the last action in the timeline.
- 5: Redo the last action in the timeline.
- 6: Select the add tool to create new notes in the timeline.
- 7: Select the edit tool to edit existing notes. Clicking multiple times will iterate through the different editing tools.
- 8: Select the velocity tool to edit the velocity of a note.
- 9: Select to move the cursor. You also can click in the timeline while holding shift to move the cursor.

# 6. THE SCORE – SINGLE INSTRUMENTS

All the instruments and articulations are also available as single instruments for traditional use.



The singles feature the FX section on the left side. The main effects can be found in the bottom right corner.

Both are identical to those in the ENSEMBLE NKI.

# 7. CREDITS

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# 8. CHANGELOG

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## V 1.2.1

[FIXED] The sequencer now stays in sync, resolving issues that occurred at a sample rate of 44.1 kHz.

[FIXED] MIDI export no longer shifts notes to the wrong beat.

[UPDATED] Removed octave shift in external mode to enhance compatibility with exported MIDI files.

## V 1.2

[FIXED] MIDI Export is now updated when a chord progression is generated.

[FIXED] FX Bypass now works correctly if engine settings page is opened.

[FIXED] Timeline button to remove active page is now greyed out when unusable.

[FIXED] GUI animation states are now saved with the nki.

[FIXED] Timeline in Chord Designer now updates correctly when it loops from a different page back to the first page.

[FIXED] The "None" Tag of empty instruments is now displayed correctly on the play page.

[FIXED] Names of user stories should now be displayed correctly in the header after reloading the nki.

[ADDED] Free Mode for all instrument types.

[ADDED] New setting "External Mode" to convert engine to a collection of instruments addressed per MIDI channel.

[ADDED] Undo functionality for play page.

[ADDED] New "Ensemble" story category.

[UPDATED] Moved "Reset Slot" functionality into menu together with "Clear Slot".

[UPDATED] Solo and Mute Buttons can now be automated.

[UPDATED] Increased performance by lowering lfo and tempo update rate.

## V1.1

- [FIXED] Timeline can now be cleared even if no slot is selected.
- [FIXED] The 7/9 chord type is now played correctly.
- [FIXED] Changing a chord parameter directly after pasting it now does not reset the chord to its previous state.
- [FIXED] Bypass buttons now display the correct state of the fx slot on the instrument settings page.
- [FIXED] Solo and mute buttons are now correctly updated when loading a new story.
- [FIXED] Cursor is now displayed correctly in other pages of the timeline.
- [FIXED] First chord of timeline now is not being ignored after looping.
- [FIXED] Double click target in melody view is now sized correctly.
- [FIXED] Timeline now changes chords correctly in odd meters.
- [FIXED] Melody Studio no longer resets triplets out of the generated range.
- [FIXED] Melody Editor pitch control is now reachable.
- [FIXED] Empty slots in ensemble now show "None" as instrument label
- [FIXED] APFS Case Sensitive drives now find the right location of preset files
- [ADDED] New algorithm to create a random chord progression for the visible timeline page in the scale mode.
- [ADDED] Possibility to add an octave offset to each chord in the timeline and in the jam slots.
- [ADDED] Option to move the position of the keyswitches.
- [ADDED] Button to set all steps of a slot to zero, essentially muting the slot for the keyswitch.
- [ADDED] Sustain instruments are now accessible in the lead nki.
- [ADDED] It is now possible to load the same instrument twice inside the ensemble engine.
- [UPDATED] Chord Slots in the timeline are now not deselected when clicking next to the timeline.
- [UPDATED] Transferring from a different page of the timeline now sends the visible chords to the Lead NKI.
- [UPDATED] The meter of the story is now transferred with the chords to the Lead NKI.
- [UPDATED] Improved performance of automatic page changes in timeline.

# 9. LICENSE AGREEMENT

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